IN THIS ISSUE: **THE PERSONALITY OF FREDERICK DELIUS, Part I....By Percy Grainger**

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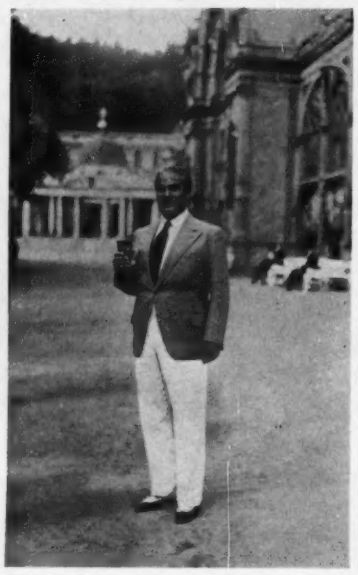
MARY LOUISE CURTIS BOK

Founder and President
of The Curtis Institute of Music

JOSEPH SZIGETI
and "Maviche" at Gstaad, Switzerland.

MARKS LEVINE,
of the NBC Artists Service, on his vacation in Nova Scotia.



EMANUEL LIST,
bass of the Metropolitan Opera Association, at Marienbad, Czechoslovakia.

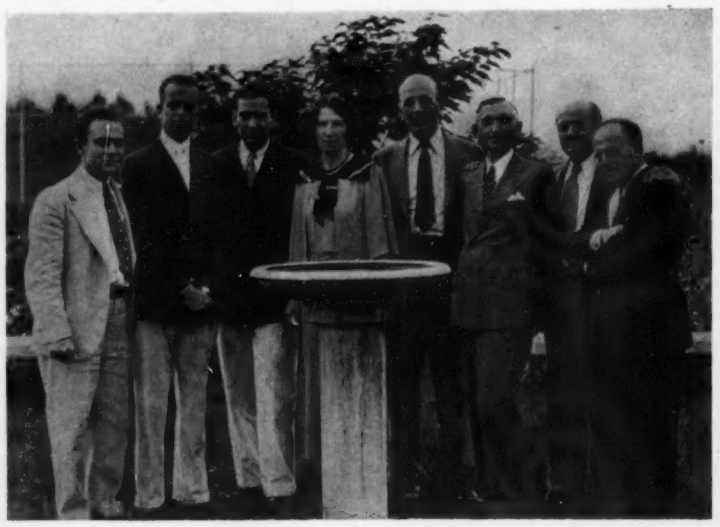
MARIA KURENKO
aboard the SS. Ile de France on her way to Europe after an extensive season in America. The Russian soprano has been spending the summer at her villa on the Cote d'Azur in France, after which she will make a European tour, including operas and concerts in France, Belgium, Poland and Spain; and recitals and concerts in England, Roumania, Latvia and Jugoslavia. Mme. Kurenko returns to this country in December for her tenth consecutive season, and will give anniversary recitals in New York, Boston, Washington, D. C.; Chicago, Dallas, Tex., and Quebec, Canada.

A DISTINGUISHED MUSICAL GROUP
at the home of Mr. and Mrs. Frank La Forge, Darien, Conn., preceding a benefit concert by Lucrezia Bori under the direction of the La Forge-Berumen Studios. Standing, left to right: Lawrence Tibbett, Mr. La Forge and Richard Crooks; seated, Mrs. Lawrence Tibbett, Miss Bori and Mrs. La Forge.

ELEANOR STEELE and HALL CLOVIS
fishing in Yellowstone Lake. Mr. and Mrs. Clovis sailed on August 11 for Europe and began their second European tour with a recital at Salzburg on August 25.

(At left)
MR. and MRS. CARL J. VOSBURGH
on the boardwalk at Atlantic City, N. J., celebrating the fourth birthday of their daughter, Carol Jean. Mr. Vosburgh, associated with the Musical Arts Association and the Cleveland Orchestra for eleven years, recently was appointed manager of the orchestra. (Photo by Ritz Studio.)

(At left)
EN ROUTE TO SOUTH AMERICA.
Mischa Elman, Vladimir Padwa, his accompanist, Isa Kremer and Ellis Gold, Mr. Elman's secretary.



EIGHT COMPOSERS AT THE MACDOWELL COLONY,
Peterboro, N. H., where they have been sojourning and working during the summer. Left to right: James Spencer of Michigan; Harold Morris of New York; Spencer Norton of Oklahoma; Dorothy James of Chicago; Charles S. Skilton of Kansas; Charles Wakefield Cadman of California; Powell Weaver of Missouri; and Sol Cohen of Illinois. Other composers who have visited the colony during the summer include Marion Bauer, Mrs. H. H. A. Beach and Edwin Stringham.

(See Inside Back Cover for Additional News Pictures)

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Pittsfield Music Festival Resumed after Six Years

Three Days' Sessions Sponsored by Mrs. E. S. Coolidge Attract Notable Invited Audience—Premières of Compositions by Eichheim, Carpenter, Harris, Hill, Rootham, Bridge and Respighi Are Feature

By MOSES SMITH

PITTSFIELD, MASS.—After a lapse of six years, chamber music's patron saint, Mrs. Elizabeth Sprague Coolidge, sponsor of the festivals at the Library of Congress in Washington, presented another Berkshire Festival of Chamber Music here on September 19, 20 and 21. During the three days, five programs were given at Mrs. Coolidge's Temple of Music on the side of South Mountain, a short distance outside of this city.

Because of the rare nature of the programs and the character of the distinguished performers, this annual event, at one place or another, has come to take on the character of a great European music festival, with this exception: that it is the sophisticated and limited audience of chamber music devotees which is attracted. One other exception, which is important, should be noted: the entire audience of 500 is invited.

On the present occasion this audience was of remarkable quality. For the most part it consisted of professional musicians, many of them of national and international eminence—a list too long to be detailed. The composers of various new works heard for the first time were also present, several having travelled long distances to attend.

The opening program, on the afternoon of September 19, contained the César Franck quartet and two new works, dedicated to Mrs. Coolidge—Henry Eichheim's sonata for violin and piano and John Alden Carpenter's quintet for piano and strings. It must be said that although the two novelties were more finely performed than the Franck quartet, and although the latter work is a bit too lachrymose for listeners of 1934, the American works nevertheless suffered by comparison with the product of the good old organist of Ste. Clotilde. Carpenter's quintet, in three movements, has solid construction but the subject-matter is not significant; furthermore, the dashes of dissonance and abruptness do not conceal its essentially outmoded, nineteenth-century Romanticism. By contrast the formal structure of Eichheim's sonata, if there is any structure, is scarcely apparent; but in the two movements the composer succeeds in what was probably his principal intention—the creation of atmosphere. In line with his previous experiments, Eichheim here successfully employs Balinese themes. The performers on this program were the South Mountain Quartet, consisting of Louis Persinger, Edwin Ideler, Conrad Held and Willem Willeke; Alfredo Casella played the piano part of the sonata, and Mr. Persinger the violin; while the pianist for the quintet was the composer.

ITALIAN TRIO IN AMERICAN DÉBUT

Casella and his colleagues, Alberto Poltronieri, violinist, and Arturo Bonucci, cellist, constituted a remarkably sensitive trio for the program on the morning of September 20. All of the music on the program was for this combination of instruments; and no matter what the style of the composer, the Italian trio matched it perfectly, playing with the subtlest of team-work, sensitive to the slightest musical inflections. The program opened with Beethoven's D major trio and closed with two little pieces in Casella's earlier manner, Siciliana e Burlesca. A Clementi trio in D major had been substantially revised by Casella, the result being delightful. More debatable, but equally justified in my opinion, was Casella's transcription and interpretation of the Sonata a tre from Bach's Musikalische Opfer, wherein Casella's technic consisted essentially in making explicit the implications of Bach's harmonic and contrapuntal scheme. It was Bach, so to speak, as he might have written if he had lived—and continued to grow musically—twenty-five years longer. The other number was the Roy Harris trio, containing a first movement in Harris' most virile vein (and this is his greatest virtue as a composer); a slow movement that sings, but sometimes not too sweetly; and a brilliantly organized fugue. On first hearing the work seemed to contain weaknesses as well as

(*Continued on page* 14)

Diversion at London Proms Caused by Shouting Critic

Protesting Auditor and Political Zealots Try to Reach Radio Public Via Queen's Hall—Strauss and Schönberg Birthdays Commemorated—A Few Novelties—Converse's California Fails to Please

By CÉSAR SAERCHINGER

LONDON.—"You have cut out the crescendo!" shouted a man at the Queen's Hall Proms just after Sir Henry Wood laid down his baton to applaud, in his genial schoolmasterly manner, the soloist at the end of an aria from Handel's Judas Maccabaeus. "Throw him out!" yelled some outraged Promenaders, and further protests were drowned in redoubled applause. That, and a futile attempt on the part of some anti-Fascists to advertise a Hyde Park mass meeting through a convenient microphone were the only unusual moments in the four weeks of daily concerts since last I reported on the fortieth season of Sir Henry's world-famous summer concerts.

How, indeed, is it possible to bring real excitement into a series of popular concerts at which each and every item is applauded and cheered as though it were an event? Promenade audiences are enthusiastic and loyal but hardly discriminative. The really significant thing about them is that their enthusiasm and loyalty have not diminished with the years; indeed they have grown despite—or perhaps regardless of—the fact that the fare has become more highbrow from year to year.

Bach, Beethoven and Wagner are the gods of these worshippers; Brahms, Tschaikowsky the demi-gods; while Handel, Haydn and Mozart are gradually moving up into the Olympian ranks. The Bach cult, thanks to Sir Henry, is perhaps the most remarkable, and when (as it happened on one night) concertos for one, three and four pianos are delivered at one session, the voracious listeners are in their seventh heaven.

Sometimes, indeed, the Bach is "doctored" by other hands, and of recent years the name of one Klenovsky, a "young Soviet Russian composer" who was announced to have died an untimely death some time ago, has figured as transcriber. It now turns out, according to a confession by Sir Henry Wood (which made the front page in the penny papers), that he was no other than Sir Henry himself. The audience was delighted with this disclosure, though the highbrow critics were not. Maybe some of them were peeved at not having discovered the hoax?

MUSICAL BIRTHDAYS CELEBRATED

Two birthdays have been celebrated at recent Proms, Richard Strauss's seventieth and—how time flies—Schönberg's sixtieth. Strauss had a concert all to himself and stood the strain well, with the two "Dons"—Juan and Quixote—holding up the rafters at either end. Frederic Lamond played the Burleske for piano and orchestra with the brilliance and fire of youth, and Oda Slobodskaya sang Salome's final scene, which nowadays holds no more terrors than any other kissing song for the melomaniacs of Langham Place.

Nor, for that matter, do Schönberg's Five Orchestral Pieces, op. 16, once thought to be the mutterings of a madman. Today the critics say they show "the hand of a master," and sharing the program with Beethoven they sounded as natural as life itself.

The only non-English contemporary besides Strauss to achieve a one-composer program was, of course, Sibelius, whose vogue

(*Continued on page* 36)

Italy Enjoys Summer Music Of Much Variety and Novelty

Rome Plans Huge Auditorium to Supersede the Augusteo—New Home Also Projected for Academy of Santa Cecilia—Perosi Oratorios Led by Molinari in Basilica Concerts—Montecatini Has Open-air Series by Florentine Orchestra

By RAYMOND HALL

ROME.—Outdoor summer symphony concerts in Rome seem likely to become a stable institution, judging from the continued popularity of this season's (second year) cycle, recently concluded at the Basilica of Maxentius. Although rain marred the final offerings of the series, forcing a temporary refuge at the Augusteo, the population night after night crammed the ancient Constantine pile to the tune of 4-5,000 persons each evening, and with the same enthusiasm, more or less, as last summer. This initiative of Mussolini proves him right once again in the soundness of his flair for popular art.

It is only one item in his vast program for bringing music and drama closer to the people. Il Duce's contentions for the present-day need of "mass art," both to solve the theatre's economic difficulties in competition with athletics and as a spiritual leaven for the Fascist youth, have already been outlined in these columns in their main features. In line with this creed, some interesting experiments in "mass spectacle" were made in Florence last spring, with several thousand participating in the action. Though of necessity artistically crude, it may open the way to some fertile developments.

ROME'S PROJECTED NEW CONCERT HALL

As regards Rome itself, a cardinal point is of course the huge auditorium to be erected during the course of the next three years on the Via dei Trionfi near the Colosseum. It will replace the inadequate Augusteo concert hall, which is to be restored to its original function as a mausoleum for the Augustan commemorations in 1937. The unsightly houses, in part squalid tenements with shameless clothes-lines fluttering over the gallery entrances, which cluttered the monument on all sides, are rapidly being cleared away—a most necessary though tardy piece of urban surgery. Even the sentimental old-timers and romantic lovers of the picturesque can scarcely mourn this change, since the Augusteo, acoustically poor, was never more than an awkward makeshift at best.

Interest is now centering in the official plans recently announced for the new struc-

(*Continued on page* 12)

Chicago Opera Season to Open with Turandot

Jeritza to Sing Title Rôle and Also That of Salome Restoration—Tibbett to Portray Boris Godounoff in New English Version—Special Ballet Series to Include Premières of Works by Aaron Copland, William Grant Still and Jacques Ibert

By RENÉ DEVRIES

CHICAGO.—The world premières of two ballet scores, including that of an American work, are among the features of the projected season by the Chicago Grand Opera Company, the first official announcement of which was made by Paul Longone, artistic director. During the season, which is scheduled to begin November 10 with Turandot (with Maria Jeritza in the title part), several novelties will be offered and many artists new to Chicago are to be heard. The six-week schedule is to include a production, in English, of Boris Godounoff, from the original score of Moussorgsky, and a restoration of Salome. Lawrence Tibbett is to have the lead in Boris Godounoff and Maria Jeritza is booked for the Salome title rôle.

Opera performances will be given on Monday, Tuesday, Wednesday and Saturday evenings, and Saturday afternoons. On Friday nights special ballets are to be presented, including William Grant Still's La Guiablesse (with an all-Negro cast), Hear Ye! Hear Ye! by Aaron Copland; Gold Standard, by Jacques Ibert; Bolero, by Ravel; L'Histoire du Soldat, by Stravinsky; L'Histoire d'un Pierrot and Puppenfee. La Guiablesse was first given in Rochester, N. Y., and also performed at A Century of Progress in 1933 under the sponsorship of the Friends of Music. The productions of Hear Ye! Hear Ye! and Gold Standard are world premières.

Among the sopranos of the company are: Hilda Burke, Lucia Diano, Maria Jeritza, Lotte Lehmann, Edith Mason, Margery Maxwell, Lucinda Munroe, Hilda Ohlin, Elisabeth Rethberg, Franca Somigli, Jean Tennyson, Anna Turkel and Aida Vanos; the contraltos: Evelyn Ames, Alice Mary Baenziger, Hortense Drummond, Coe Glade, Eleanor LaMance, Maria Matyas, Maria Olszewska, Helen Ornstein, Ada Paggi and Sonia Sharnova; the tenors will include: Giuseppe Cavadore, Mario Chamlee, Giovanni Martinelli, Lauritz Melchior, Lodovico Oliviero, Charles Hackett and John Pane-Gasser; the baritones: Wilfred Engelman, Claudio Frigerio, Carlo Morelli, Joseph Royer, John Charles Thomas and Lawrence Tibbett; the bassos: Chase Baromeo, Guido Guidi, Emanuel List, Louis Lovich, Vittorio Trevisan and Ezio Pinza.

Gennaro Papi is to be musical director and as assistant conductors he will have Dino Bigalli, Leo Kopp, Giacomo Spadoni, Isaac Van Grove, Siegfried Vollstedt and Henry Weber. Isaac Van Grove acts as stage director; Harry W. Beatty, technical director; and Ruth Page, ballet director.

Paul Bekker to Be New York Music Critic

An important addition to the ranks of New York music critics this winter will be Paul Bekker, who is to serve as tonal reviewer for the Staats Zeitung. Mr. Bekker has long been a leading figure in the musical life of Germany, where he won eminence as the critic of the Frankfurter Zeitung, former general manager of the State Operas in Cassel and Wiesbaden, and author of important books on Beethoven, Wagner and Mahler. As heretofore, Hans Stabenau will serve as assistant critic and music editor of the Staats Zeitung. Joachim H. Meyer, former music critic of that publication, has been made its managing editor.

Worcester Festival Begins

WORCESTER, MASS.—The seventy-fifth Worcester Festival opened in the Municipal Auditorium on October 1. Albert Stoessel led brilliantly Franck's Psalm 150, Delius' Sea Drift and Honegger's Le Roi David. The festival will be reviewed in next week's issue. B.

THE PERSONALITY OF FREDERICK DELIUS

By PERCY GRAINGER

IN TWO PARTS; PART I.

(Reprinted by permission of the Australian Musical News from the July 1, 1934, issue)

MANY musicians regard the great man who has just died as the topmost musical genius of his era; different reasons might be put forward for this belief, which unite men holding divergent views on other matters musical.

My own explanation of the strange hold that Delius has on the affections of so many thoughtful and critical musicians is that he is the first great genius that has fully expressed in music the main stir of our period of history, i.e., the emotions underlying colonial expansion and all that goes with it—the "call of the wild," the passion for travel (Delius was a devourer of travel-literature), the hunger for adventure (Delius adored mountaineering), the yearning for "the wide open spaces" (a passage in his Song of the High Hills is so labelled) and much inquisitiveness about "native" races (he had a Negro sweetheart as a young man in America).

The spirit behind a large part of Delius' music is at one with those same forces that drove Segantini to paint the Alps, steered the æsthetic courses of Robert Louis Stevenson, Pierre Loti and Paul Gauguin to the South Seas, and made sea-poets and outposts-of-empire-depicting bards of Kipling, Service and Masefield. For although the amatory yearnings and philosophical introspections of civilized (and hyper-civilized) man find plenty of outlet in his music (for instance, A Mass of Life and the operatic scenes, Fennimore and Gerda, based on J. P. Jacobsen's novel, Niels Lyhne), yet it is obvious from the titles of many of his most arresting works that they grew out of rivers, mountains, the sea, sunsets, the "primitive" races and their basic emotions: Appalachia (an old name for the Mississippi river), The Song of the High Hills, Sea-Drift, A Song of Sunset, Koanga (a Negro opera), Hassan, A Dance Rhapsody, Life's Dance, etc.[1]

MAJOR URGE OF THE PERIOD

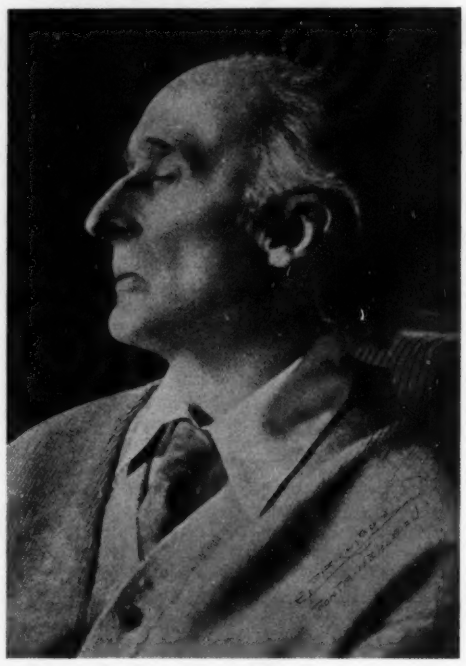
Admittedly many other Nordic composers have based their compositions on similar themes, but the most successful amongst these (such as Schumann, Grieg and MacDowell) have expressed the urges in miniature rather than life-size. It seems as if Delius is the first composer to give us "nature music" on the grand scale of a Bach, a Wagner, a Richard Strauss; it is as if "nature music"—dwarfed or childishly undeveloped before—has grown to man's estate for the first time in the music of Frederick Delius.

He thus stands as the lone giant presiding over the musical expression of the major urge of the period that produced him—the "back to nature urge" that, in its various ramifications, has given us such diverse manifestations as a world empire based on raw materials, nature cures, free love, touristism, jazz, athleticism and nudism.

We may speak of the music of the Australian aborigines (and similar primitive music) as the music of magic or superstition; we may select de Machaut (1300-1377), Dufay (1400-1474) and Chopin as composers pre-eminent in the expression of lovelornness; Palestrina, Byrd, Handel, Bach, César Franck may seem to us outstanding as religious composers; Haydn and Mozart we may classify as courtly composers (their music obviously growing out of court dances such as the minuet, gavotte, etc.). Beethoven looms as the supreme revolutionary composer, and Wagner and Tschaikowsky bulk big as the interpreters of the "human" (passionate) emotions. In a like spirit of generalization we may designate Delius as the first superlative genius amongst the "nature-music" composers. As such he naturally excels in the musical depiction of those moods that invariably accompany the "nature" emotions; loneliness, wistfulness, frailness, dreaminess, turned-inwardness, vagueness, and a sense of distance.

FIRST FULL-SIZE NATURE-MUSIC

From its claims to priority as the first full-size "nature-music" Delius' muse draws great human, national, social and historical importance; not, however, that it needs this added interest, musically speaking, for its quality as "absolute music" is quite enough to stamp Delius as one of the transcending composer-geniuses of all time. Delius (like all the truly greatest composers) has that cumulative ability that enables him to fuse all sorts of contrasting musical elements in the melting-pot of his own originality, and just as Bach was able to create a definite musical entity out of a blend of Couperin, Palestrina, Buxtehude and Vivaldi, just as Wagner emerged as the most original known composer after swallowing (and digesting) the hitherto un-combined methods of Weber, Chopin, Italian Opera, Bach and mediæval music, so did Delius' music grow strongly personal on a musical diet of Bach, Chopin, Grieg, Wagner, Negro-American folk music and Debussy. This is the nature of all originality: The ability to combine instinctively and effortlessly more elements than the average critic can trace to their sources. As Ruskin so truly said: "Originality is genuineness, not newness."



FREDERICK DELIUS,
from a portrait painted in later life.

Delius' music, like all true music, makes its appeal largely by its "texture"—that is, by the charm of the actual sound induced by the critical care with which the component notes of chords are distributed in the part-writing. But whereas fine composers of past periods had other avenues of appeal (in Bach's case the vitality of the part-writing, in Wagner's case the pithiness of his motives, dramatic contrasts, and so on) that vied with their "textural" attractions, Delius relies almost wholly on the beauty and touchingness of the part-distribution in his chords—since themes and their development, or contrapuntal complexities, arbitrary formal devices, or striking orchestral effects are things too artificial to appeal strongly to Delius' deeply emotional, straightforward musical nature. Thus his music is apt to seem monotonous to those whose ears expect the spiciness, skittishness and "effectiveness" of eighteenth and nineteenth century music, while it provides rare—almost unrivalled—rapture for those who demand calm beauty, nobility, grandeur and depth of feeling in music and are weary of slighter offerings.

MOODS TYPICALLY ENGLISH

Both Delius' parents were German (from the province of Brunswick) and doubtless it is from his racial background that he draws his typically German ability to conceive music in grand and large dimensions. But he himself was born and brought up in Yorkshire (Bradford) and the mood of his music is typically English—strikingly akin to the nature moods in such English and American poets as Keats, Shelley, Tennyson, Swinburne, Walt Whitman.

The way Delius came to devote himself seriously to musical composition (after the age of twenty, by the way—a circumstance almost unique in the lives of great composers) is typical of the colonial phase of life to which he belonged—that period in which the European races turned to the New World, or to some other part of the extra-European world, for their romance and adventure. The Delius family was a musical one; string quartets were heard weekly in the home and Delius' brothers and sisters could play by ear and improvise to the amazement of other Bradford-dwellers. Delius, too, studied the piano somewhat and could play some Chopin and Bach before he, as a young man, went to Florida (U.S.A.) to manage his father's orange plantation.

On the plantation he was so touched by the beauty of the untutored part-singing of the Negro laborers that he decided to become a composer and begged his father to allow him to study the art in Leipsic. When his business-minded father would not agree to this plea Delius got a job, somewhere in Virginia, as a singer in the local synagogue, increasing his earnings by giving piano lessons. His ability thus to support himself as a musician for six months so impressed his "hard-headed" father that the permission to study in Leipsic was then granted.

In Leipsic Delius met Grieg and came to worship Grieg's music. This is not so surprising, since the primitive, countryfied note in Grieg's music was quite in keeping with the English colonizing mood that informs Delius' own art. Thus, in Leipsic, the Norwegian musical influence was added to the Negro-American musical influence and blended with it. An amusing instance of this blend is seen in the chief theme (Delius' own) of the Dance Rhapsody (orchestra), which begins in a typically Norwegian folkscale (with a sharp fourth—D sharp in A major) and ends with a characteristic Negro-American cadence.

These influences (Grieg, Negro-American folk-music and early impressions of Bach and Chopin), plus the Wagnerism that any impressionable composer would pick up in a musical centre like Leipsic at that time, constitute the abiding ingredients of Delius' compositional style throughout his life.

I need not here say more of the nature of Delius' music or of the main events of his life, since such information can be culled from Philip Heseltine's matchless book on Delius (his life and work) published by John Lane in 1923, and from most representative books discussing modern music.

I will confine myself to such anecdotes as Delius told me with his own lips or to such happenings as I myself witnessed as his fond friend and worshipping fellow-composer. These sidelights I consider of some interest as showing the eternal balance preserved by a great genius between the higher and lower, the deeper and shallower, the ideal and practical sides of his nature.

In Delius' music all is loftiness, grandeur, rapture, harmoniousness, tenderness, exquisiteness, aloofness, purity, angelicness, wistfulness, calmness. But in daily companionship (at least with his friends) he was, in the main, delightfully saucy, argumentative and mischievous—quite an *"enfant terrible."* When alone with a friend he could suddenly reveal unsuspected depths of solicitude, affection, tenderness and helpfulness. But as a rule(and particularly when several people were present) he was alive with a Voltaire-like wit and thrust, eager to tease, and in all ways shrewdly self-protective. Such tactics reveal the need that a creative soul experiences to protect the sensitiveness, purity and freshness of its emotional life against the onslaughts of a rough, only half-civilized, world.

DELIUS "STAYED ON"

The way that Delius got married is typical of his subconscious-moving, not-according-to-plan nature. His now wife (then Jelka Rosen—born in Serbia while her father was German Ambassador there) and her friend Ida Gerhardi (later a distinguished painter) were studying painting in Paris. They were living with Jelka's mother in a lovely old house, with a charming garden skirting the river Loing, at Grez—a rural village some miles from Paris, near Fontainebleau. At gatherings in Paris that included artists such as August Strindberg and Paul Gaugin the two young women met Delius (both thinking him very gifted and finding his smooth English looks and eccentric ways most attractive), and asked him to visit them and Madame Rosen in Grez, which he—seemingly quite casually—promised to do. But evidently the prospect of seeing the ladies in their countryfied home beside the old river struck a genuine note of joy in his subconscious self.

Just then he was leaving for America, there to try to find a vanished Negro sweetheart. Failing in his quest, he returned to France, but instead of seeking lodgings in Paris drove down to the Rosen home at Grez with all his belongings. Feeling happy and at home there he stayed on and on, never discussing his departure. He has "stayed on" there ever since. Jelka Rosen and Ida Gerhardi—both in love with him romantically and artistically—quarrelled violently over him, but later made the quarrel up and remained devoted life-long friends.

Eventually Fred and Jelka married, enjoying rare spiritual unity together. It was an unforgettable treat to see them listening to Delius' music at a concert—leaning slightly towards each other, aware of each other as they drank in the strains that were nirvana to them—for Delius was as much in love with his own music as the rest of us were. On such occasions it was evident that Delius desired only Jelka close to him; he wanted no other friends near.

Jelka Delius' sweet and clever nature comes out in her delicious paintings, which enjoyed her husband's warm admiration. "Doesn't Jelka paint charmingly?" he would say to me; "such truly feminine painting, so utterly unlike a man's art." Jelka Delius is also a skilful poetess, translating from English or Scandinavian into German the texts of many of her husband's songs and choral works.

Delius (unlike many intellectuals) was not mentally chilly toward, or critical of, womanliness, although he was acidly critical of normal manliness—its laws, its wars, its politics, its business, its all-round meanness. "A woman can never be quite as stupid as a man; for no woman is without *some* sensuality," he said to me around 1907 (a typical remark).

My first contact with Delius' music almost overwhelmed me, when (in 1905 or 1906) I saw the full score of his Appalachia lying on Robin Legge's (music critic of the London Daily Telegraph) piano, in Chelsea, and started to read the first, a cappella outburst. I was amazed to find that anything so like my own chordal style existed. It struck my mother the same way: "What piece of yours is that?" she called from the next room, taking for granted it was mine, yet not able to recognize it.

Curiously enough, Richard Strauss seems to have sensed a similar likeness—but to his own music—when he first heard Delius, presented in Berlin by Beecham. "I never dreamt that anybody except myself was writing such good music," he exclaimed.

(To be concluded in the next issue)

[1] It is true that many of Delius' finest works are examples of "absolute music"—works whose titles (such as Concerto, Sonata, etc.) do not reveal their underlying emotional impulse. But the texture and mood of these compositions is so similar to those of Delius' "nature music" works as to suggest a kindred source of inspiration.

IN NEXT WEEK'S ISSUE
THE PERSONALITY OF FREDERICK DELIUS
PART II.
By PERCY GRAINGER

Los Angeles Orchestra Drive Reaches Nearly Half of Goal

Klemperer Offered Contract as Chief Conductor — Committee of Prominent Citizens Enlists Subscription Support for Season to Open November 15—Reinhardt Stages Midsummer Night's Dream with Mendelssohn Incidental Music

LOS ANGELES.—Acceptance of a contract offered to Otto Klemperer for the chief conductorship of the Los Angeles Philharmonic Orchestra is expected here, while an all-Southern California subscription drive to finance the coming season is gaining in monetary momentum day by day. At this writing, the third day of the drive, marshalled by Mrs. Leland Atherton Irish, some 300 donations, mostly in small amounts, are received daily at the campaign offices maintained in the Philharmonic Auditorium.

Although no official announcements as to subscription figures have been made, it is understood that gifts of smaller amounts already total close to $20,000, while the particular campaign committee, in charge of Allan C. Balch, honorary president of the Southern California Symphony Association, has assurance of subscriptions passing the $40,000 mark, contributed in large sums, This means that by the end of the first week of the six weeks' drive nearly half of the required sum of $125,000 has been secured.

ORCHESTRAL ASSOCIATION REORGANIZED

Recent reorganization of the Southern California Symphony Association has resulted in far-reaching orchestral plans by which the winter and the summer (Bowl) series will be administered by one management. This is certain to result in a more economic arrangement, assuring at the same time more consistent artistic planning than has been possible heretofore.

Harvey S. Mudd, eminent engineer and philanthropist, has consented to assume the active presidency of the Southern California Symphony Association, taking close personal charge of arrangements. Allan C. Balch has agreed to become honorary chairman of the board of directors, contributing much time toward the financial and administrative establishment of the association. Mr. Balch was president of the Bowl concerts for six years.

Under this double leadership, vice-presidencies have been accepted by such prominent leaders as Guerney E. Newlin, Bessie Bartlett Frankel, C. E. Toberman and Dr. Remsen D. Bird.

SEASON'S OPENING PLANNED

Members of the augmented board of directors are now Mrs. Leland Atherton Irish (general chairman of the 1934 Bowl season), John Treanor, Dr. Bird, E. D. Lyman, Mrs. E. A. Bryant, C. E. Toberman, Edward A. Dickson, Mrs. H. A Everett, E Avery McCarthy, Richard Schweppe, Byron Hanna, Ben R Meyer, Addison Day, Joseph Rhoades, James R. Page, Mrs. John Boyce-Smith, Harry J. Bauer and M. J. O'Connell. At no time in the musical history of the city has any organization boasted so brilliant and widely representative a list of outstanding citizens as this guiding group. This fact augurs as much for the continuance of the Philharmonic Orchestra as it gives assurance of a policy of high standards guiding perpetuation of orchestral activities.

Present plans call for a delayed opening of the orchestra season on November 15, which would permit Klemperer to fulfill his engagement with the New York Philharmonic-Symphony Orchestra, while leaving him sufficient time for rehearsals here.

REINHARDT PRODUCTION PRESENTED

Nightly the engagements at the Hollywood Bowl have kept the Philharmonic Orchestra active during the presentation of Max Reinhardt's Midsummer Night's Dream season. The entire ensemble played under the sympathetic baton of Einar Nilson, conductor-composer-in-chief to the German producer. In addition to the entire Mendelssohn score, Mr. Nilson used the march from Athalia as a particular entrance music for the Duke of Athens. Mr. Nilson has taken fragments of the main portions of the incidental music and worked them into musical episodes of varying lengths, whenever the Reinhardt staging called for intermittent tonal effects. This he has done with excellent taste and due respect for the original. Especial mention is due Francia White, Los Angeles soprano, for her singing of the First Fairy.

Under the joint management of J. V. Petrie and Merle Armitage, the locally formed Lyric Opera Comique opened the refurnished Philharmonic Auditorium, with The Mikado, Arthur Kay conducting. Principal rôles were sung by Jack Henderoon, Allan Watson, Dorothy Whitmore, Ruth Holloway, Tudor Williams, Mme. Alizaar and Carl Gantvort. Productions of Iolanthe and Pinafore are announced for the next two weeks. B. D. U.

M. T. N. A. to Meet in Milwaukee

The tentative program for the Milwaukee meeting of the Music Teachers' National Association, to be held December 27-29, includes a recital of compositions by Hindemith and Schönberg, played by Hans Barth. Rudolph Ganz is to offer a MacDowell sonata as a musical interlude on one of the programs and will conduct his suite, Animal Pictures, at the concert of the Young People's Symphony Orchestra.

A college music conference is in charge of Prof. George S. Dickinson of Vassar College, the speakers being Roy Dickinson Welch, Glen Haydon, Paul Lang, Jerome Swinford and Otto Kinkeldey. There are to be conferences on class piano teaching, wind instrument teaching and theory teaching.

Olin Downes will talk on the work and training of the music critic; Howard Bennett, on Opera in Modern Germany; Otto Ortmann, of the Peabody Conservatory of Music, Baltimore, Md., on The Mechanics of Piano Playing. Karl W. Gehrkens is president of the association.

Arthur Anderson Marries Theodora Douglas

Arthur Anderson, bass-baritone of the Metropolitan Opera, was married on September 22 to Theodora Douglas, daughter of Mrs. John Roy of Scarborough, N. Y., and the late Theodore Douglas, at St. Mary's Episcopal Church, Scarborough. Mr. and Mrs. Anderson will reside in New York.

Leopold Godowsky a Grandfather

Mr. and Mrs. Leopold Godowsky, Jr., of New York and Rochester, N. Y., are the parents of a daughter, born on September 22. She has been named Sandra Frieda Godowsky. Mrs. Godowsky is the former Frances Gershwin, sister of George Gershwin.

Paris Opéra Announces Attractive Novelties

New Opera and Ballet Scores to Have Premières in Coming Season

PARIS.—The 1934-1935 season at the Paris Opéra promises to be a particularly interesting one. In addition to its usual repertoire, the Paris Opéra, which runs practically fifty-two weeks every year, announces an imposing list of opera and ballet creations. Among the works which Director Jacques Rouché has chosen for next season are The Merchant of Venice, after Shakespeare, by Miguel Zamacois, music by Reynaldo Hahn, with Fanny Heldy and Vanni-Marcoux; Oedipe, lyric tragedy by Edmond Fleg, music by Georges Enesco, with Marjorie Lawrence and André Pernet; Ariane et Barbe-Bleue, by Paul Dukas, with Germaine Lubin; Le Rouet d'Armor, by Adolphe Piriou.

Among the operatic restorations for next season are Tristan and Isolde, Parsifal, Barber of Seville, Salome by Richard Strauss, L'Etranger by Vincent d'Indy, Armide by Gluck, Le Coq d'Or by Rimsky-Korsakoff (with Noréna), Otello by Verdi, Sigurd by Reyer, Grisélidis by Massenet, L'Illustre Fregona by Laparra, La Flute Enchantée and Don Juan by Mozart.

A special feature of the Paris Opéra's new season will be a considerable number of new ballets: Images by Gabriel Pierné; Adonis, book by Gabriel Boissy, score by Deodat de Severac; Aveux et Promesses by George Migot; Chausson de Danse by Leandre Vaillat, music by Adolphe Borchard; Promenades dans Rome, by J. L. Vaudoyer, music by Marcel Samuel-Rousseau; Salade, by Albert Flament, score by Darius Milhaud; Arnasie, by Carol Szymanowski; La Danse du Chale, by Mme. Krudener, music by Jacques Ibert; Arielle by Mme. de Brimont, music by Roland Manuel; La Grisi, by Guy de Teramond, music by Henri Tomasi. I. S.

San Carlo Opera Silver Jubilee

The San Carlo Opera Company started its silver jubilee tour with a two-week season in Toronto's Massey Hall.

Fortune Gallo has assembled a company of distinction for his twenty-fifth birthday in grand opera. Among the artists whom Mr. Gallo is presenting in the forty weeks' tour from coast to coast are Ina Bourskaya, Leon Rothier, Thalia Sabanieeva, Anna Turkel (new), Jean Tennyson, Charlotte Bruno, Stella De Mette, Dimitri Onofrei, Bianca Saroya, Aroldo Lindi, Mostyn Thomas, Stephan Kozakevich, Dreda Aves, Harold Kravitt, Rosalinda Morini and Mario Valle. Carlo Peroni is again the conductor, and in Toronto he celebrated his 5,000th performance of grand opera. Luigi Raybaut is stage director.

The silver anniversary tour will include the cities of Toronto, Montreal, Ottawa, London, Hamilton, Winnipeg and Vancouver in Canada and Detroit, Mich., Chicago, St. Louis and Kansas City, Mo., Milwaukee, Wis., Minneapolis, Minn., Omaha, Nebr., Wichita, Kans., Tulsa, Okla., Little Rock, Ark., Memphis, Nashville and Chattanooga, Tenn., Macon and Atlanta, Ga., Birmingham, Ala., New Orleans, La., Galveston, Houston, Dallas and San Antonio, Tex., Los Angeles and San Francisco, Cal., Portland, Ore., Seattle, Wash., Salt Lake, Utah and Denver, Colo., in the United States. Plans are now pending for a season in London, England, in the late spring.

The silver jubilee tour contracts have been arranged with important local auspices, such as chambers of commerce, newspapers and leading theatrical and concert managers in each city.

The United States Government has waived the ticket tax on all San Carlo engagements throughout the United States.

Moiseiwitsch to Play with American Orchestras

Benno Moiseiwitsch, Polish pianist, who is to be in America during November and December, includes among his engagements in this country appearances in New York with the National Orchestral Association (Leon Barzin, conductor); Chicago, with the Chicago Symphony Orchestra (Dr. Frederick Stock, conductor); Minneapolis, Minn., with the Minneapolis Orchestra (Eugene Ormandy, conductor); Montreal, Can., with the Montreal Orchestra (Donald Clarke, conductor); Baltimore, Md., at the Peabody Conservatory; Halifax, N. S., under the auspices of the Halifax Conservatory Alumni Association; Wolfville, N. S., at Acadia University; Boston, for the Harvard Musical Association; Concord, N. H., at St. Paul's School.

Sevitzky Heads Philadelphia Simfonietta Again

The Philadelphia Chamber String Simfonietta (Fabien Sevitzky, founder and conductor) announces for its ninth season that it will present, in Philadelphia, its usual three evening concerts and one children's program. All these will be given in the ballroom of the Bellevue Stratford. The dates for the evening concerts are November 21, January 30 and March 20. The children's concert will be played in the same place on April 17.

Mr. Sevitzky, now residing in Boston, has been reëlected conductor of the People's Symphony Orchestra in that city. The officers of the Simfonietta are: President, Mrs. Gideon Boericke; first vice-president, Mrs. Edward G. McCollin; second vice-president, Samuel R. Rosenbaum; third vice-president, Mrs. William Rosenwald; secretary, Mrs. Winthrop Sargent; treasurer, Mrs. Wiliam Stix Wasserman.

Elisabeth Schumann's New York Recital, November 28

Elisabeth Schumann, Viennese soprano, who will return to the United States in November after an absence of two years, is to give her New York recital on November 28 at Town Hall, with Coenraad V. Bos assisting at the piano. Mme. Schumann will be heard in several guest performances with the Philadelphia Opera and make a concert tour as far as Winnipeg, Can. She is to sing a number of important recitals, and with the Minneapolis (Minn.) Symphony Orchestra as well as with orchestra in New York.

STUDY OF FABIEN SEVITZKY

by Joseph Portanova. Mr. Sevitzky, conductor at the Metropolitan Theatre and of the People's Symphony Orchestra, both of Boston, was engaged to lead the Philadelphia Orchestra at three concerts on August 22, 23 and 24 at Robin Hood Dell, Philadelphia. Mr. Sevitzky is the founder and conductor of the Philadelphia Chamber String Simfonietta, and was for two consecutive seasons guest conductor with the Berlin Philharmonic, the Pasdeloup and the Orchestre Symphonique of Paris, the Vienna Symphony and the Warsaw Philharmonic orchestras. The Philadelphia Orchestra concert under his direction on August 23 was broadcast through the Columbia network. (Fay Foto Service.)

Bauer Sails for European Tour

Harold Bauer left New York on September 19 by the SS. Europa, *en route* for Stockholm, Sweden, where he opened his European tour on October 1. Mr. Bauer returns to this country early in November to fulfill concert dates in the East, the first being a two-piano recital with Ossip Gabrilowitsch in Springfield, Mass. Aside from his recital engagements during the month, he is also to be heard as guest artist with the London String Quartet, as soloist with the Detroit (Mich.) Symphony Orchestra and in a second two-piano program with Mr. Gabrilowitsch.

Rochester to Present Own Opera

ROCHESTER, N. Y.—Following the example of other cities possessing symphony orchestras, Rochester will present its own grand opera this season. Two productions are to be given, Madam Butterfly and Carmen, both sung in English with imported guest stars.

In the first named work, Queena Mario, Paul Althouse, Alfredo Gandolfi and Joan Peebles have the leading rôles, the other parts being filled by Rochester singers and the ensemble recruited from the ranks of the Rochester Civic Chorus. The Rochester Civic Orchestra, under Guy Fraser Harrison, will play the score and Nicholas Konraty, of the faculty of the Eastman School of Music, is the producer. Carmen is to be sung with Coe Glade, formerly of the Chicago Opera Company, in the title rôle; Mario Chamlee, Joseph Royer, Mary Craig and John Moncrief.

Each opera is scheduled for two performances, Madam Butterfly opening the Rochester musical season on October 26 and 27, and Carmen coming on February 15 and 16.

The Rochester Civic Music Association (Arthur M. See, executive director) is sponsoring the undertaking. The association has its own scenic and costume department housed in the Eastman Theatre.

Klemperer Conducting New York Philharmonic Orchestra

Otto Klemperer, now directing the first four weeks of the New York Philharmonic-Symphony Orchestra's ninety-third season, arrived on September 28 from Europe on the SS. Aquitania. Mr. Klemperer's opening concerts took place on October 4 and 5, when he presented the American première of an excerpt from Hindemith's opera Mathis der Mahler. He leads the Philharmonic forces tonight (October 6) and tomorrow at Carnegie Hall, inaugurating the Saturday night and Sunday afternoon series. After the first of the year he will also conduct the Philadelphia Orchestra for seven weeks.

Mr. Klemperer was director of the Berlin State Opera for six years until 1933, when the Nazi régime in Germany forced him to leave his native land. Last winter he conducted the Los Angeles Philharmonic.

Paris Prepares for Another Music Season As Holidays End

Weingartner's Jubilee — Fischer and Gauld at Opéra-Comique — Noréna Scores as Ophelia—Composers' Plans—Berlioz Plaque Causes Stir

PARIS.—Your correspondent has just returned from a vacation, during which he imbibed generously of the embalming breezes of the Adriatic (Cesenatico, Venice), revisited the Byzantine marvels of Ravenna, fed the doves at San Marco, basked in the sunshine and froze in the snowstorms of Swiss lakes and mountains, and applauded the marvelous open-air performance of William Tell at Interlaken. Berne was reënjoyed (the Trout Room, in the Casino, for friends of Lucullus), and Basel, with its unique collection of Holbein and the rushing Rhine—to mention only two of its charms—was, as always, a delight.

Basel was also in a state of excitement recently, celebrating the fiftieth artistic anniversary of that distinguished musician, Dr. Felix Weingartner, who has made that city his home, and who directs the Conservatory of Music and Symphony Orchestra there. The Master's jubilee fell on September 18, to be exact, for it was on September 18, 1884, that Weingartner first wielded a baton in public —a performance of Il Trovatore, at Königsberg. The Basel festivities in his honor took place the early part of this month, and consisted of a whole series of gala performances of orchestra, oratorio, opera and chamber music. I am certain that every last one of the Musical Courier's millions of readers will join the present writer in a hearty *Viva il Maestro.*

AMERICANS AT OPÉRA-COMIQUE

The Parisian concert season has not yet opened, but the Opéra-Comique has ended its vacation and begun by putting up some decent shows, in some of which American artists have prominently figured. Sydney Rayner, American tenor, has been reëngaged for this season, and has already made a number of appearances with his customary success. Mary McCormic and Carlton Gauld have also been reëngaged, and last evening Gauld, who is a master singer and actor, won a fine success in a rôle new to his repertoire: Tonio in Pagliacci. La Boheme was also given, and here Suzanne Fischer sang the rôle of Mimi for the first time in French, proving herself utterly delightful in the part.

FEWER OPERA PERFORMANCES

It may also be of interest to know that the Paris Grand Opéra and the Opéra-Comique have decided not to run every night, as they have been doing in the past. Because of present economic conditions, and in accord with the Fine Arts Ministry, these two houses will no longer compete with each other, but will play alternate nights. The Opéra has chosen Monday, Wednesday, and Friday evenings, the Opéra-Comique will be open Tuesday, Thursday, and Saturday evenings. The Pasdeloup Orchestra, which during the last years held forth in the Théâtre des Champs-Elysées, is transferring its activities to the Opéra-Comique, and will be heard there this season on Saturday and Sunday afternoons.

NORÉNA'S OPHELIA

Paris is unstinting in its admiration of Noréna's Ophelia. And rightly so, for it is one of her best parts. She sang the touching rôle at the Paris Opéra the other evening, and (to use the popular expression) had things her own way. Lovely to look upon, she sang with purest tone and consummate finish, and acted with appealing simplicity and pathos. Do Hamlet in an up-to-date way in point of staging, and with the right people, and Hamlet is quite a modern opera.

COMPOSERS' PLANS

A number of music-makers have announced their seasonal plans, what they have finished, and so on. Tibor Harsanyi is working on a string trio and a string quartet, and is planning an orchestral work; Paul Ladmirault is writing new songs, finishing a string quartet, and thinking of another instrumental suite. Raoul Laparra is putting the final touches to a Spanish-Moroccan comic opera, and writing a grande danse finale for his Lore Dantzariak, while Emile Passani is engaged with a piano suite entitled Abécédaire, and a symphonic poem, La poéme des enfers. Mon Ami Pierrot, by the American composer Sam Barlow, libretto by Sascha Guitry, will be given at the Opéra-Comique this winter.

THE BERLIOZ PLAQUE

One of the former joys of Paris was to visit "old" Montmartre, and what a romantic thrill it was to spend a few moments in the funny little house in which Berlioz lived from 1834 to 1837. Here the French master spent the most romantic years of his life. His companion was Henriette Smithson—read Berlioz' Memoires and see how he adored her—and here was born their son. In that little house Berlioz completed Harold in Italy, and composed Benvenuto Cellini, La Melodie du Jeune Patre Breton, and Le Cinq Mai. On December 11, 1918, a plaque commemorating Berlioz' residence was placed on that humble dwelling, and then, in spite of efforts to turn the house into a Berlioz Museum, modern progress (sic) had its way and the little sanctuary was demolished. In its place has gone up a *dernier cri* apartment house, nine stories high, electric lights, elevators (lifts, if the reader happens to be English), and even bathrooms, and *this* is the house that now bears the plaque:

HECTOR BERLIOZ
1803-1869
Habita cette maison de 1834 à 1837.
Il y composa la symphonie Harold en Italie et Benvenuto Cellini.

It is often remarked that the French are deficient in imagination, and this incident alone is more than sufficient to dispel, once and forever, all such naughty rumors.

IRVING SCHWERKÉ.

Concert Introduces Cosmopolitan Opera Series at New York Hippodrome

Preceding the opening of the six weeks' season the Cosmopolitan Opera Association (Max Rabinoff, managing director) at the New York Hippodrome, a concert was given in that theatre for subscribing members of the opera association on September 21. A large audience heard the program.

Mary and Virginia Drane played two violin numbers, with J. de Moor at the piano. Anne Roselle sang with full voice and artistry arias from Turandot and Manon Lescaut. Rosemarie Brancato, young coloratura soprano of the Chicago Grand Opera Company, won especial acclaim for her singing of Caro Nome from Rigoletto and the Mad Scene from Lucia. She also joined in the quartet from the former opera and the sextet from the latter, in which the coöperating artists were Dorothy Bacon, John Dunbar, Lodovico Oliviero, Millo Picco and Guido Guidi, with Paul Eisler at the piano. Max Panteleieff, Russian bass, sang an aria from Prince Igor by Borodin and Moussorgsky's The Flea with much effectiveness.

Before the intermission, Louis S. Posner spoke of the aims of the organization, announcing its intention of producing the best opera possible at reasonable prices. He said the orchestra and chorus would both be drawn from the Metropolitan Opera, and there would be a Russian ballet corps, with the entire *mise-en-scène* under the direction of Ernst Lert. Conductors for the season include Franco Autori, Alberto Sciarretti, Paul Eisler and Michel Steiman. Prince Igor, Coq d'Or, Boris Godounoff and Khovantschina will be produced by an all-Russian ensemble. The operas announced for the first week, beginning October 8, include Carmen, Boris Godounoff, Lohengrin, Tosca and Aida.

Dr. Sigmund Spaeth outlined a Listeners' Course in Grand Opera, which will include six performances and the same number of lectures by himself, offered by the opera association; Dr. George H. Gartlan, director of music in the New York City Public Schools, and Ira A. Hirschmann both made pleas for a greater support of opera by the people at large, saying the day of sponsorship by a few wealthy patrons had passed.

R. K.

Branzell Concludes South American Engagement

Karin Branzell, contralto of the Metropolitan Opera, having concluded her season with the Colon Opera, sailed from Buenos Aires on October 2 for Genoa. She will stay at her house on Lake Maggiore until the first part of November, when she begins a concert tour of Denmark and Russia. Among other engagements, she has eight concerts (recital and orchestra) in Leningrad and Moscow between November 16 and December 1. The contralto arrives in New York in January in time for orchestral and concert engagements before the start of her season at the Metropolitan in February.

San Carlo Opera Gives Montreal Series

Bianca Saroya, Jean Tennyson and Dimitri Onofrei Reap Honors

MONTREAL, CAN.—The honor of opening our musical season has been given to the San Carlo Opera Company. The program for the week was composed of nine operas, and aside from popular works such as Carmen, La Boheme, Faust, Aida and Tosca, comprised Lohengrin, Hänsel and Gretel, and Samson and Delilah, which may be considered novelties to Montreal, as they have not been heard here for some two decades.

A numerous public was present at and warmly greeted all the performances. It is the first time that the San Carlo Company has had the assistance of a ballet here. This was directed by Lucien Prideaux and Lydia Arlova, whose achievement won the public favor and greatly added to the cheerful atmosphere.

,These representations have permitted us to hear artists whose reputations have long been made. These included Thalia Sabanieeva, Leon Rothier and Harold Kravitt. The young artist Jean Tennyson, Canadian born soprano, who sang delightfully and the magnetic Bianca Saroya were royally received. And the public's most cordial appreciation also was given to Dimitri Onofrei, that excellent and indefatigable tenor, who appeared in four leading rôles during the week.

Carlo Péroni's real and consummate experience enabled him to draw from the limited orchestra remarkable effects, even in the Wagnerian music-drama. The comments elicited from the audience concerning the short operatic season which we owe to Fortune Gallo and his artists, were strongly in favor of a longer opera season in this city.

PLANS FOR SEASON SPARSE

Although the future attractions of the season should be known at this time, a thick fog surrounds the plans of the local managers. This is due possibly to the fact that a suitable concert hall is difficult to obtain this year.

The Don Cossack Chorus under Serge Jaroff are due here on October 7 for their fifth annual recital. There are also rumors circulating that Nicolas Massu, a young Montreal tenor who made his début at La Scala last year, and now visiting this city, may appear in concert before returning to Italy to resume his work in Milan. J. H. G.

Westminster Choir in Foreign Broadcast

The Westminster Choir, of Princeton, N. J., after touring Scandinavian countries on its way to Russia for a series of concerts under the auspices of the Soviet government, will be heard by NBC audiences in a special international broadcast from Moscow, today, October 6. This vocal ensemble, which is directed by Dr. John Finley Williamson, sailed from New York several weeks ago for appearances in more than a score of North and Central European cities. The October 6 broadcast to America is one of several concerts to be short waved by the choir during its tour, which includes the Netherlands, Denmark, Norway, Sweden, Finland, the Soviet Republics, Poland, Czechoslovakia, France and Switzerland.

Vera Weikel Wins Scholarship

The scholarship for a coloratura soprano offered by Luella Melius at the New York School of Vocal Art has been won by Vera Weikel of Allentown, Pa. Candidates for this scholarship included singers from all sections of the United States, Mexico and Canada. The judges were Mme. Melius, Paul Eisler, Theo Karle and other prominent musicians. The award was made on the basis of voice, appearance, stage presence, dramatic expression, artistry, intelligence and knowledge of the fundamentals of music through study of piano and experience as an accompanist.

GIOVANNI ZENATELLO and NINO MARTINI

returned from Europe recently on the SS. Rex. Mr. Zenatello has resumed his teaching in New York and Mr. Martini, his radio and concert work prior to rejoining the Metropolitan Opera for his second season.

Riverdale School Glee Club Returns from Tour of Britain

The Glee Club of Riverdale Country School, Riverdale-on-Hudson, N. Y., has returned from a six weeks' bicycle tour of Great Britain. The trip included visits to the famous English schools and the principal cities and places of interest. The boys were entertained at the various schools and gave concerts not only at the schools but before Rotary Clubs, country clubs and charity organizations. In London they offered a concert at the New Castle Coffee House. They also broadcast over a national hook-up of Great Britain by special request of the British Broadcasting Company. A movietone film was made of the group at Clare College in Cambridge University.

The Riverdale Glee Club is familiar to New York concert audiences. Last May they gave their annual program in Town Hall, with Mary Lewis as guest artist. They appeared also at the final Young People's Concert of the New York Philharmonic at Carnegie Hall in March, under Ernest Schelling. Their last concert in America before leaving on the trip was a full-time program over a national hook-up of the NBC studios.

Martinelli Has Active Fall Schedule

Giovanni Martinelli returned to America on September 28 by the SS. Conte di Savoia. Mr. Martinelli will open the opera season in St. Louis, Mo., on October 10, singing Don José in Carmen. On October 12, he gives a concert in Jamesville, Wis.; 15, appears in Bloomington, Ill.; 17, sings in La Forza del Destino in St. Louis; 26, in Andrea Chénier in the same city; 29, in concert in Oklahoma City, Okla.; November 1, in Austin, Tex.; 3, Tulsa, Okla.; 7, Richmond, Ind.; 9, Northfield, Minn. From November 12 to 24 the tenor sings in opera in Chicago, including performances in La Juive, Trovatore, La Forza del Destino, Andrea Chénier and Carmen.

On November 26, Martinelli opens this season's Bagby Musicales at the Waldorf-Astoria, New York. On December 9 he will be presented over an NBC chain on the Hall of Fame series; 10, will give a concert in Philadelphia; 12, Poughkeepsie, N. Y. After this he returns to New York for rehearsals with the Metropolitan Opera, whose season begins December 24.

Queena Mario a Novelist

Queena Mario, soprano of the Metropolitan Opera, is the author of Murder in the Opera House, a mystery novel which is to be published this month. The plot centers around a performance of Pagliacci, in which the soprano singing Nedda is found to have been the victim of a real instead of a stage assassin. Mme. Mario, having completed her first literary work, plans a second book, the central character of which is a young American girl who enters on an operatic career.

Georg Kugel's Daughter Weds

Tatjana Kugel, daughter of Georg Kugel, councillor of commerce in Vienna, recently was married to Hubert Kessler, a professor at the University of Illinois, Urbana, Ill.

Major Melodic Year Planned By Organizations in Boston

Koussevitzky Returns to Open Concerts of Boston Symphony Orchestra, Promises Novelties of Interest—People's Symphony Orchestra Under Fabien Sevitzky Sponsors American Composers—Chamber Music and Operatic Events

BOSTON.—Most of the news hereabouts naturally has to do with events to come, since the concert season has not yet begun, and the music schools have only recently reopened their doors to the returning students. The opening gun of the concert season, so to speak, will be fired on October 12, when Serge Koussevitzky leads the Boston Symphony Orchestra in the first concert of its fifty-fourth season. Thereafter the battle of music gets under way seriously. Whether the coming season is to be lean or fat as compared with recent seasons is not yet determined, for managers are either timid or close-mouthed. But certain institutional ventures are carrying on in optimistic vein. In some cases plans are even more elaborate and pretentious than in the past. The more important may be briefly listed.

The Boston Symphony Orchestra will give as many concerts as in the past—within twenty-four weeks seventy concerts here, besides jaunts to nearby New England cities and six weeks on the road. Although getting subscriptions is an up-hill job nowadays, the management of the orchestra anticipates no untoward financial difficulty this season. At least, the high standards of the past will be maintained. There has been no reduction in personnel, nor was there a salary cut last year. As to programs, Dr. Koussevitzky, returning to America the other day, announced plans as ambitious as any in recent years. New works by contemporary composers including Stravinsky's Persephone and American scores by Nicolai Berezowsky and Roy Harris; restorations of neglected ones (like Berlioz of The Damnation of Faust); a Bach-Handel festival commemorating the 250th anniversary of the birth of both composers; several programs of opera in concert dress—all these appear in abundance in his statements and in the prospectus issued by the management. There is good reason for believing that Dr. Koussevitzky's eleventh season with the Boston Symphony Orchestra will be as brilliant as any in the history of the great institution. During the conductor's midseason holiday, Igor Stravinsky and Adrian Boult will act briefly as guest leaders.

PEOPLE'S SYMPHONY ORCHESTRA

On a lesser scale, the People's Symphony Orchestra, about to commence its fifteenth season and the second under the leadership of Fabien Sevitzky, plans big things—far bigger than any it has ever previously attempted. These plans were announced in part during the summer in the Musical Courier. As they have been enlarged and detailed by Mr. Sevitzky, they now include, for ten Sunday afternoon concerts, at least ten works by American composers, of which eight will be heard for the first time in Boston. The so-called standard repertoire, which had fallen into a rut before Sevitzky took charge of the orchestra, has been expanded and freshened to include works by recent and contemporary European composers. Some of the soloists have reputations; others are young Boston artists to whom an organization like the People's Symphony owes friendly support. In two additional evening concerts there will be an excursion into Wagner's Ring and a performance of an unannounced opera.

The nucleus of a feast of chamber music will be furnished by the Chardon String Quartet, which gives seven concerts in Cambridge this season. Plans for the series which has been given in the past by the Flute Players' Club, under the direction of Georges Laurent, have not yet been announced. A series of "Celebrity" concerts, under the direction of Aaron Richmond, was mentioned by your correspondent in a previous issue of the Musical Courier. At Symphony Hall presumably there are plans for numerous such affairs. Kreisler will be the first there, on October 7 (strictly speaking, this is the first gun-fire of the new season).

Operatic projects are being discussed, and the foundations for numerous seasons of opera are being laid; but these things are still in the rumor stage. On the other hand, readers may take it as practically certain, even though no one in authority in Boston or in New York is willing to confirm any negotiations or other plans, that the Metropolitan Opera Company will come here for a week in the spring.

NEW ENGLAND CONSERVATORY NOTES

The new members of the faculty of the New England Conservatory of Music for this season are Leonard Shure and William Haddon, pianists, Bower Murphy, instructor in trumpet, Simone Riviere, instructor in French, and Bruno Seresina, instructor in Italian. . . . Lucille Monaghan, of the piano faculty, has been granted a year's leave of absence to pursue advanced studies in Paris under the terms of the Beebe travelling scholarship. . . . California, a suite for orchestra by Dean F. S. Converse, was recently given its first performance by the B. B. C. Orchestra under Sir Henry Wood at a London Prom concert. . . . The first certificate of honor ever given a student at the Mozarteum in Salzburg was conferred on George A. Hoyen, candidate for a Master's degree at the conservatory. . . . Two recent graduates of the conservatory, Florence Jane Barbiers and Gladys Gleason, have recently joined the faculty of the Colby Junior College, in New London, N. H. M. S.

JEANNE DUSSEAU,
Canadian soprano, has concluded a concert season of three tours, which took in an extensive itinerary in the United States and Canada. Mme. Dusseau was "discovered" by Mary Garden, who introduced her as Micaela in Carmen with the Chicago Opera Company. Returning to Canada, the singer became interested in folk-lore research, and her programs today carry some of this material. She has sung with orchestra, in oratorio and for Community Concerts Associations, college courses, women's clubs series and individual recitals, in addition to her operatic appearances. (Apeda photos.)

Guy Maier to Lecture on Bach

In connection with the 250th anniversary of the birth of Johann Sebastian Bach, Guy Maier will inaugurate his annual New York series of Young People's concerts with a special Bach program on January 2. The concert will be illustrated with stereopticon slides of photographs taken personally by Mr. Maier during the past summer in sections of Germany associated with Bach and his ancestors. Mr. Maier went to many of the cities, towns and villages where Bach lived or visited, particularly in Thuringia, and unearthed considerable material about the composer with which the general public is not familiar.

Mr. Maier's season will begin October 17 with a series of his Musical Journeys in Lansing, Ann Arbor, Saginaw and Mt. Clemens, Mich., followed by fifteen Young People's recitals given in Minnesota in cooperation with the Juilliard Musical Foundation. On November 14 his two-piano engagements with Lee Pattison begin in Bloomington, Ill. This tour will carry the duo-pianists to the Pacific Coast and back.

Young Men's Orchestra to Begin Programs

The Young Men's Symphony Orchestra of New York begins its thirty-third season on October 7 at Yorkville Casino, 210 East Eighty-sixth Street, New York, where they will rehearse regularly for their coming concerts. This organization was founded and endowed by Alfred L. Seligman for the purpose of affording young musicians an opportunity of playing the classics and to prepare themselves for the large orchestras. Max Jacobs, conductor and musical director, continues in charge. Applicants for examination and enrollment can apply to the above address, October 7, at 9 a. m.

Grace Moore Heard on the Radio

Grace Moore sang three numbers from One Night of Love, the current photoplay in which she is featured, during the première of the new Atwater Kent Radio Hour on the nationwide WABC-Columbia network, September 24. Accompanied by Josef Pasternack's Orchestra, Miss Moore sang the title song by Schertzinger, followed by the popular Neapolitan melody, Ciribiribin. Her third offering was the waltz, I Give My Heart, from Millöcker's The DuBarry, in which Miss Moore appeared on Broadway last year. Her final selection was the setting of the Habanera from Bizet's Carmen, which she sings in One Night of Love. The latter was heard during a brief dramatic sketch from the actual film.

Pietro Yon Resumes Teaching

Pietro Yon, organist and music director of St. Patrick's Cathedral, resumed teaching at his studio in Carnegie Hall, New York, on October 1. Mr. Yons has returned from a summer in Europe, where his activities included several radio broadcasts from Rome. While in the Italian capital, Mr. Yon was received in audience by the Pope, together with his brother Constantino and a sister.

Julia Peters Offers New York Recital, October 17

Julia Peters, American soprano, who has appeared frequently in New York, in recital and opera and as soloist with orchestra, will give her first recital of the season at Town Hall, New York, on October 17, presenting a program devoted exclusively to American composers. This includes songs popular among parlor musicians of the '70s and '80s; songs of pre-Civil War days; prairie songs current in the early days of the Far West; plantation airs which no collection of spirituals or "work songs" has yet preserved; songs of the Mexican and Spanish wars; street songs of the early '90s; and popular ditties of the years from 1904 to 1914. In addition to these there will be serious songs by contemporary composers.

Rose Bampton in Radio Series

Rose Bampton, young American contralto of the Metropolitan Opera, makes her radio serial début in a new weekly series, entitled Songs You Love, presented over NBC networks by Smith Brothers, and beginning October 6. Nathaniel Shilkret is to direct an orchestra of twenty-six and will prepare special arrangements for Miss Bampton's songs.

Pollikoff to Play at Town Hall

Max Pollikoff, violinist, will give a recital in Town Hall, New York, on October 10, with Pierre Luboshutz at the piano. On his program are works of Corelli-Auer, Mozart, Ravel, Gustavo Pittaluga, Koscak Yamada-Zimbalist, Korngold, Szymanowski-Kochanski and Wieniawski. Mr. Pollikoff is an American artist, known to the New York public through several recitals, the last one at Carnegie Hall. He has appeared as soloist with the Brooklyn (N. Y.) Orchestral Society under Philip James, when he played the Saint-Saëns B minor concerto; has appeared in concert all over the country, and is familiar to the radio audience in connection with his work with the Pollikoff Ensemble. He was a pupil of Leopold Auer for many years, having made this connection with the master through the aid of the Student Fund of the MacDowell Club of New York.

Eight Concerts Scheduled by National Orchestral Association

The National Orchestral Association (Leon Barzin, conductor) announces eight concerts in Carnegie Hall, New York, during the coming season. Six of these, held in the afternoons, fall on October 23, December 4, January 15, February 12, March 12 and April 2; two, in the evenings, on November 13 and April 30. Eminent soloists, as well as a few of the younger artists, are to appear with the orchestra. In addition to the Carnegie Hall series of concerts, the association, in collaboration with Ossip Gabrilowitsch, pianist, is to present a series of five Saturday afternoon concerts in Town Hall, New York, on October 27, December 29, February 16, March 9, and March 23. Sixteen piano concertos are scheduled to be given in this series by Mr. Gabrilowitsch and the orchestra, under Mr. Barzin's baton.

Sinsheimer Sails for Europe

Bernard Sinsheimer, violinist, sailed for Europe on September 22. While in America Mr. Sinsheimer appeared in concert with his own quartet. On September 15, Robert A. Konrad, one of his pupils, gave a recital in Wurlitzer Auditorium, New York. Mr. Sinsheimer has been requested to come back to America for master classes next July.

Bernard Gabriel to Give Talks

Bernard Gabriel, pianist, is to give a course of eight lectures, covering the entire range of forms in which music has been written. The lectures will be held in Mr. Gabriel's New York studio and begin October 16 with Classic Forms. This subject will be continued on October 23. October 30, Mr. Gabriel takes up the Sonata Form; November 6, Early Dance Forms; 13, Later Dance Forms; 20, Free Forms; 27, Religious Music; December 4, Opera.

Godowsky Re-edits His Miniatures

Leopold Godowsky has re-edited his Miniatures for Four Hands, and they will be issued in a few weeks.

New Haven Orchestra Announces Innovation

David Stanley Smith to Conduct Excerpts from Operas—Kortschak to Lead Civic Orchestra

NEW HAVEN, CONN.—The 1934-35 concert series here which officially begins on October 25 with Sergei Rachmaninoff, promises interesting as well as varied programs for the concert year. In addition to Rachmaninoff, Lily Pons, Richard Crooks, Dr. Serge Koussevitzky and the Boston Symphony Orchestra, and Ossip Gabrilowitsch and Albert Spalding in a joint recital, will be heard.

The New Haven Symphony Orchestra, under Dean David Stanley Smith, is making a change in programs this season. Instead of the usual five Sunday afternoon concerts, the novel plan of giving excerpts of celebrated operas has been decided upon. At the first concert on November 5, the first act of Wagner's Die Walküre will be presented in full, with such singers as Margaret Matzenauer, Dan Gridley as Siegmund, and Kenyon Congdon as Hunding.

The second opera night will be the fourth act of Verdi's Otello, and should be of special local interest as Grace Donovan, wife of Prof. Richard Donovan of the Yale School of Music, will take the part of Desdemona, and Ida Reger, pupil of Mrs. Donovan, sings Emilia.

The series also includes a performance of excerpts from Horatio Parker's Mona. It will be remembered that this work by the former Dean of the Yale School of Music won a prize of $10,000 for the best opera by an American composer. The remaining two concert programs consist of well-known symphonic classics.

The Civic Orchestra, started a few years ago by Meyer Sokoloff, brother of Nikolai, formerly with the Cleveland Symphony Orchestra, will be continued this year under the baton of Hugo Kortschak. Their programs are devoted to the lighter music.

And if New Haven audiences should still complain of a dearth of good music, there are always the Yale Music School Faculty Quartet Concerts and student recitals throughout the year. E. K.

Novaes Changes Time of American Tour

Guiomar Novaes, Brazilian pianist, who was to have arrived about November 1 for her annual American tour, will not come to the United States until after the first of the year due to the enforced extension of her activities elsewhere during the first half of the season. The present opening date of her American tour is in Indianapolis on January 6, a re-engagement from past seasons. Miss Novaes will remain here until March 1.

Prague Gives Scenic Version Of Handel's Oratorio Joshua

An Interesting But Misguided Experiment—Dvorak's Jacobin Heard in German Translation—Suk's Epilogue and Other Novelties —Giannini, Tauber, Fleta Sing—Landowska and Other Keyboard Artists Appear

PRAGUE.—The most remarkable evening of the 1934 Festspiele was undoubtedly the scenic performance of Handel's oratorio Joshua, given for the first time in the Prague German Theatre. The idea of representing an oratorio on the stage is not new. Handel himself had pleaded for such performances in the theatre with costumes and scenery. In fact, Herbert Graf, who made the restoration of Joshua in this form, had previously staged the work at Breslau in 1928. (Graf is to direct the Philadelphia Orchestra's operatic productions this season.)

Reducing the playing time to two hours, he compressed telling parts of the gigantic piece into seven scenes. Unfortunately, these episodes were chosen because of their scenic effects, and therefore many important solo numbers and choral songs were omitted. For this reason the result was neither an artistic nor a musical triumph, but only an effective spectacle having its high points in the angelic apparition sent by God, the passage through the Jordan, the fall of Jericho, the phenomenon of the stationary sun, and the festive procession into conquered Canaan.

All in all, the most consequential person of the performance was the stage designer, Emil Pirchan, who had made prolonged studies of the Old Testament and had also sought the advice of specialists in order to furnish the best and most exact settings in a historical sense. Praise may be bestowed for tht splendor of the costumes, the clever disposition of stage masses and the contrasting scenic effects. Graf gave the best proofs of his expert stage direction in the great mass scenes, especially in the struggle for Jericho and the magnificent triumphal finale. But he would have done better to avoid the almost comical *Bewegungschöre*, or rhythmic choruses, popular in the German Handel-Renaissance a few years ago.

There was a cast of 700 persons, mostly members of the chorus, part of which took an important share in the action. The extraneous chorus (consisting of all the German choral societies of Prague) was placed on the stage over the orchestra, in the side-boxes and even in the first rows of the auditorium.

In the musical production, under the baton of Karl Schmidt, one found evidences of careful rehearsals but nowhere a stylistic interpretation in the real spirit of *baroque*. Moreover, the principal singers, Lottie Medak, Adolf Fischer, Hans Hotter, Magnus Andersen and Jaro Libal, seemed to have scant idea of this spirit.

A Dvorak Opera in German

The thirtieth anniversary of Antonin Dvorak's death brought the first performance of his opera, The Jacobin, at the Prague German Theatre. Dvorak, internationally little familiar as an opera composer, had to overcome immense difficulties even in his own land before gaining a hearing in the opera houses of Czechoslovakia. To the patrons of the German Theatre, The Jacobin was practically a novelty.

The libretto is commonplace, but Dvorak composed a few beautiful pieces for the action. Especially a touching duet in praise of the Bohemian countryside was repeated at the desire of the enthusiastic audience. There are also rousing popular ensembles and buffonesque parts culminating in a delicious rehearsal of a serenade. The opera had a somewhat mediocre representation, but Pavel Ludikar, formerly of the Metropolitan Opera, won a success in the rôle of the Count. Plaudits went also to the conductor George Széll, the stage manager Mordo, the scenic artist Pirchan, and to the rest of the singers, who included Rose Pauly, Traute Rohne, Josef Hagen, Hans Hotter, Josef Hattemer and Hans Erwin Hey. Jaro Libal proved to be an excellent buffo talent, giving a good character study of the Schoolmaster.

Operatic Newcomers

Several guest artists heard recently at the German Opera have won attention. Lotte Medak, who did the parts of Liu in Turandot and Micaela in Carmen, disclosed a fresh soprano voice with safe treatment of the high register. Vera Mansinger, from the Berlin State Opera, possesses a substantial voice. She seemed, however, to be insufficiently trained for the rôle of Elisabeth in Tannhäuser. Elisabeth Wanka has a beautiful-toned contralto, rather light in color, which she used with artistry as Ulrica in A Masked Ball. Andor Koevess, a young tenor from the German Theatre in Brünn, did Calaf in Turandot and Radames in Aida, and won spontaneous ovations with his splendid high range. A baritone from the Basel Municipal Theatre, Alexander Fenyves, gave an affecting delineation of the title rôle in Boris Godounoff and revealed a well-schooled vocal organ which retained its lyric character even at the most powerful moments.

Czech Philharmonic Honors Suk

After a long absence, Vaclav Talich returned home and again conducted the subscription concerts of the Czech Philharmonic Orchestra, offering an unhackneyed and well-selected list of works. He honored with three concerts the most representative living composer of the nation, Josef Suk, who celebrates his sixtieth birthday this year. Of the performances exclusively devoted to his works, the most interesting event was the first representation of his Epilogue, scored for solo singers, chorus and orchestra, which was begun in 1920 and only finished last year. The work interprets problems of life and death and is written in a moderately modern vein, consisting of instrumental pieces, verses from the Psalms and excerpts from Zeyer's symbolic drama, Under the Apple Tree. The scoring shows accomplished craftsmanship. A first-class performance resulted in spontaneous applause.

In the course of the other evenings there followed further novelties. The best movement of Martinu's concerto for string quartet and orchestra is the middle part. The first movement, intricately written (and finely played by the Prague String Quartet), contrasts with the merry finale, where the ironic character of the work changes to a hymn-like ending.

The concerto for orchestra by Fidelio Finke is in reality a revision and orchestration of his concertino for two pianos, composed some years ago. In the opinion of this reviewer, the additional instrumentation is no improvement, but rather a disadvantage. At a French evening, where Andula Pecirka-Nykys sang Ravel's Shéhérazade, we became acquainted also with the third symphony of Roussel, a beautiful work attractive in its rhythmical plan and its variety of tonal colors.

As historical "discoveries" we had Vivaldi's concerto grosso in A minor (arranged effectively by Molinari) and the symphony, op. 3, by the Bohemian, Wenzel Pichl, who in the time of Mozart was a diligent and accepted composer. The programs were completed by some works which are relatively unfamiliar. There were fine readings of Mahler's ninth symphony; Smetana's complete cycle, My Country; the third symphony of Bruckner, and the symphony, op. 60, by Dvorak. The whole concert series bore eloquent testimony to the value of the five months' profitable association between Talich and the Czech Philharmonic

Prominent Soloists

The Mozart Society gave four concerts in aid of a fund for the restoration of the Bertramka, the country house in Prague where Mozart finished his opera Don Giovanni in 1787. The series, offering several artists, began with a program by the Czech Philharmonic Orchestra under Antonio Votto from La Scala, appearing here on the concert platform for the first time. In a program whose chief items were The Sorcerer's Apprentice (Dukas) and Strauss' Don Juan, Votto showed the same authority which we had previously admired in his leadership of operas.

With the same orchestra, Gustav Brecher, former opera-chief in Leipsic, conducted a concert comprising classical works and culminating in a splendid reading of Beethoven's seventh symphony. Anna Krcmarova played Beethoven's piano concerto No. 5 with excellent dynamic control and surety of touch. Wanda Landowska, harpsichordist, chose an interesting list including beautiful cembalo music, played exquisitely, with a fine grasp of tradition.

Dusolina Giannini was the attraction at the last performance. She again won her hearers with her intelligent interpretation of songs, masterful vocal technic and opulent beauty of voice.

Three Tenors

Richard Tauber had triumphal success in the operetta, Das Dreimäderlhaus (based on the life of Schubert), performed at the German Theatre. Nearly all his numbers had to be repeated.

Enrico Manni, well-known concert singer and guest tenor from La Scala, could not realize all the advance predictions made about him. In a program consisting of Lieder and arias he revealed a voice agreeable in softer passages and well-controlled. But the top tones sometimes showed artificial production, the middle range often lacked

(*Continued on page 37*)

JOSEPH F. WAGNER, conductor of the Boston Civic Symphony, last month reopened his Boston studios where he teaches piano, organ, harmony and related subjects. (Photo by Roberts, Boston.)

National School for Musical Culture Begins Second Year

The National School for Musical Culture, in its second year and located at the Barbizon-Plaza, New York, endeavors to show the lay music-lover as well as the student how to secure understanding and enjoyment from the art of music.

Under the direction of eminent members of its faculty, which includes Hans Barth, musical director, Sigismond Stojowski, Hans Lange, Walter Golde and Xenia Vassenka, the following scholarships are being offered: piano with Mr. Barth, violin with Mr. Lange and voice with Mr. Golde, each one full and five partial scholarships. Also three partial scholarships in sight-singing and those previously announced for children between the ages of six and fourteen years, and one full and five partial scholarships in both piano and violin.

Additional auditions for scholarships were held during the week of October 1 to 6.

Hart House String Quartet to Give Toronto Series

The Hart House String Quartet plan to give a series of five recitals in Toronto, Can., when they will present at each of the concerts one of the last quartets by Beethoven. At two of the concerts they are to be assisted by a prominent pianist. Harold Bauer has been booked for December 15, and others under consideration are Guiomar Novaes, José Iturbi, Ossip Gabrilowitsch and Myra Hess. These concerts have been an annual feature in Toronto.

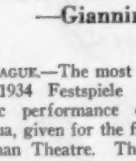
Dessoff Choir Concerts Planned

Margarete Dessoff, conductor of The Dessoff Choirs, arrived from Europe on September 28 to start her tenth anniversary year as a choral conductor in New York. The programs of The Dessoff Choirs this season will consist of requests the public voted for last spring and several first performances of new and interesting compositions. There will be two Town Hall, New York, concerts, one in January and the other in April, and a third concert in March.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

TIBBETT

SCHIPA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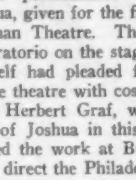
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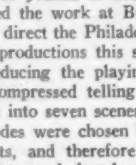
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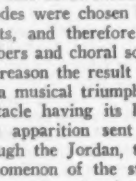
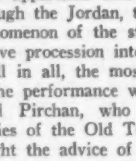

FRANTZ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Mary Shumway, Ph.D., German
Martha Türk, German
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RITTENHOUSE SQUARE

PHILADELPHIA — PENNSYLVANIA

Rome Building Huge New Auditorium for Concerts

(*Continued from page 5*)

ture, the Governor of Rome having opened a contest among Italian architects for projects. According to the terms published, it must not exceed 7,000 square meters in ground area and be planned in combination with another new building adjoining, of not over 2,000 square metres, which will house Rome's conservatory, the Royal Academy of Santa Cecilia and subordinate institutions. This celebrated old school was also sadly in need of modern, spacious quarters worthy of the importance of its function.

NOT A "MODERNIST" STRUCTURE

The Governor has prescribed that the exterior architecture must be "on simple lines and both as regards proportion and color, in harmony with the solemnity of its surroundings as well as with the archeological and panoramic importance of the zone." The main auditorium is to have a minimum seating capacity of 5,000 with additional free space permitting a much larger number on occasion. It will also have a chamber music hall accommodating 1,000.

Accessory arrangements include ample corridors and waiting rooms, a café, "also, if possible, covered terraces for the public's use during intermissions" (a promenade which will perforce recall the Eternal City's illustrious past) five rooms of varying size for orchestral and choral rehearsals, besides studios, dressing rooms and offices. The projects must be submitted by January 1st and will be judged by a jury of seven, consisting of representative artists; the winning project will be awarded 50,000 lire and there are other prizes aggregating a further 40,000 lire.

The prescription of architectural conservatism represents a reaction from the ultra-modern trend which gained the upper hand in Florence's new railway depot now being built—a stiff, box-like looking affair that, standing as it does, opposite the Florentine Renaissance church of Santa Maria Novella, sends shivers down the spines of most Italian artists. A similar project for a new Casa Littoria, or Lictorial Palace to house the Fascist Party's central headquarters, to be erected on the Via dell'Impero between Palazzo Venezia and the Colosseum, provoked a lively discussion lately in the Chamber of Deputies. In the face of taunts of *passatisti* flung at them by the modern faction, the conservative elements made a determined stand against the invading *stile Novecento*.

ROMULUS REDIVIVUS

This problem was not present at this summer's staging of Cavicchioli's play, Romolo, with incidental dances and music, in the Roman Forum—undoubtedly the most artistic spectacle produced amid these august ruins in modern times. The public was seated under the three towering apses of the Maxentian Basilica. The panorama was an ideal one for a story of Romulus. Two lofty pilasters marked the forward limit of the stage. One's glance swept across the spaces of the Forum to the heights of the Palatine Hill with its crown of cypresses and oaks. What more appropriate background for the shepherds of Latium and for all these historic personages? And as the dancing girls swayed to distant strains and the reflectors played skillfully from afar, it made a fascinating vision.

Scarcely less effective were the mountings of classic French tragedies of Racine and Corneille, on Roman subjects, particularly Brittanicus, as staged in the presence of Il Duce by a company from the Comédie Française against the setting of the Temple of Vesta, the imperial palaces of the Palatine and the Temple of Antonio and Faustina. And what a rich natural scenario for other Roman classics or for certain operas—Norma, for example—is offered in the various panoramas of the three imperial fora! The possibilities that come to mind are most intriguing and it appears only a question of time until the Italians bring them to practical realization. The convocation of a great international congress of the theatre here in October is a hopeful sign.

FORUM OPEN-AIR CONCERTS DRAW CROWDS

But to return to our Basilica concerts. Even these, without choreography, are an experience and a spectacle for their extraordinarily suggestive natural setting amid eloquent testimonials of the glory of ancient Rome, with the illuminated Colosseum standing out magically to one side and the aged pillars of arch and temple gleaming like phantoms under a lunar, starlit sky. The suggestion works its charm on all.

For that matter, the Maxentius crowd itself is a spectacle. It is a true reflection of the populace of the Urbe in this sultry season when tourists mostly stay away from the capital and the *signori* are absent in their villas in the Alban Hills or elsewhere. Here we have a typical cross-section of the conglomerate of *impiegati statali* (government clerks), *piccola borghesia*, small business people, students, priests, politicians and *plebe*, which make up the city's resident mass. There is a single-price scale of three lire (25c.) and they are massed under the vaults and perched aloft on each space and pinnacle of the ruins like small boys on telegraph poles around an American baseball stadium. Some folk come to the Basilica who would never think of going to an Augusteo concert.

The symphonic fare this season was about the same as last summer's, except that there was no sensational guest conductor attraction, such as Serafin gave us in 1933. No matter, since the Royal Opera has nailed him at last and there is time to enjoy the "seraphic" baton art this winter. Bernardino Molinari has again borne the bulk of the conducting burdens at the Forum. He was assisted by Maestri Bellezza, Willy Ferrero, Riccardo Zandonai, Giuseppe Baroni, Mario Rossi and Vittorio Gui, while Rome's tin god, Pietro Mascagni, aroused the usual fanaticism as he officiated at some of his own stuff, such as the inevitable overture to The Masks, the intermezzo from Ratcliff, the Satanic Rhapsody, the Santa Teresa piece and the Nocturne from Silvano, which was repeated.

PEROSI AND BEETHOVEN

The chief offering was a highly interesting choral-symphonic program given by Molinari and consisting of Lorenzo Perosi's oratorios, Transitus Animae and The Resurrection of Christ, followed by Beethoven's Ninth, in which the Augusteo chorus joined the orchestra. One can easily imagine the effect of Perosi on such a crowd: immediate, profound, overwhelming. Don Lorenzo's elevated religious sentiment, together with his intense humanity, his full-tide melodic sweep and a certain melodramatic stamp characteristic of these strong pages, as of virtually all his works, repeated the phenomenon of collective suggestion familiar to his youthful days, when Italy went aflame with the new revelation. The applause was thunderous and long sustained. A fine performance.

Second place in the list of Italy's summer symphonic activities goes to the Tuscan mineral spring resort of Montecatini, which has brought the permanent Florentine Orchestra under excellent leaders to its trim and fashionable gardens for an open-air cycle of ten concerts. The two outstanding conductorial luminaries here were Hermann Scherchen and Armando La Rosa Parodi, the brilliant young Italian composer-batonist who in the brief space of five years has come to the front in his country and promises still finer achievements for the future. Other leaders were Zandonai, Antonio Votto, Fernando Previtali, Massimo Freccia and the titular conductor, Gui. The local novelties were La Rosa's own Homage to Vivaldi, Porrino's Sardinia, Ferrara's Improvviso, the Respighi arrangement of old arias and dances, and Pick-Mangiagalli's Little Suite. A good start.

Milan has also been "symphonizing" this summer at the Palazzo dell'Arte, but of that another time.

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Embree Artists' Management Founded

A new artists' management is that of Mabel K. Embree, herself a musician (organist) of metropolitan birth, with wide knowledge of the concert, church and oratorio field. She arranged a series of concerts in Saratoga last summer, the list of subscribers including many society and professional people.

Among her artists are Edna Zahm, soprano; Joanne deNault, contralto; Eugene Conley, tenor; John Herrick and Harold Patrick, baritones; Hazel Griggs and Vladimir Padwa, pianists; the Mildred Dilling Harp Trio; the New World String Quartet; Claire Ross and Alice Griselle, two-piano artists.

David Mannes Music School Opens Westchester Branch

The David Mannes Music School of New York has opened a branch in New Rochelle, N. Y. Ralph Wolfe is the director of the new unit and also will teach piano. Others on the faculty are Marie Powers and Emilie Meyers Harris, piano; Jean Schnieder, cello; Catherine Hamilton, violin; and Miss Powers, solfege and theory.

Smeterlin Here in December

Jan Smeterlin, Polish pianist, will arrive early in December for his fifth American tour. His first engagement is at Wellesley College on December 13, and he remains in this country for two months. Before sailing from Europe, Smeterlin will make a tour of England and Holland.

Madrigal Society Début Competition

On November 1 the Madrigal Society Competition for a free New York début is to be decided by the judges, Frank La Forge, Lucrezia Bori, Henry Hadley, Carmela Ponselle, Louis Persinger and Olga Samaroff. Preliminary auditions are being held at 817 Steinway Hall, New York.

Eastern Music Camp Concludes Active Session

Summer Schedule Included Many Concert Programs by Student and Faculty Artists—Visiting Conductors Fêted

PORTLAND, ME.—The Eastern Music Camp on Lake Messalonskee, has closed another successful season. Dr. Herbert Libby, head of the department of public speaking at Colby College, was chairman of the executive committee in charge of the camp operation. Other members were: Dr. Frederick Hill, Dr. John Towne and Willard Cummings. Dorothy Marden attended to the registration work. The faculty consisted of musical educators, headed by George Oscar Bowen, former president of the National Music Supervisors' Conference. Mr. Bowen was director of the vocal music, and John Jaquish had charge of the orchestra and band. In the camp 125 students were enrolled from various states; also there were thirty faculty members and twelve counselors. Sunday afternoon concerts were given during the season, and the directors were assisted by several noteworthy musicians. The guest conductors were Walter Damrosch, honor guest; Howard Hanson, director of the Eastman School of Music; Fabien Sevitzky, Walter Smith and William Chapman. Werner Janssen, associate conductor of the New York Philharmonic Orchestra, was also a visitor at the camp. Among the soloists were Walter Smith, cornetist; Gladys Heathcock, pianist, and Randolph Brooks, trumpeter and student at the camp.

Interesting programs were presented on Wednesday evenings by the Little Symphony Orchestra, consisting of selected players. Some of the soloists heard were Dorothy Naylor Bowen, pianist; Walter MacDonald, horn; James Pappoutsakis, flute; Allison MacHorn, cello; and Mrs. MacHorn, piano. The opera, Pinafore, was given by the chorus at one of these concerts. The solo parts were taken by the following students of the camp: Mary Saunders and Loraine Dolan, sopranos; Lucille Bicknell, contralto; William Snook, tenor; Webster Grant and Arthur Clockadale, baritones. Warren Freeman assisted in training the chorus.

At the closing concert, the Chapman Chorus was heard, with Wilfred Tremblay accompanist. The soloists were Agnes Skillin, soprano; and Erle Renwick, baritone. The concerts were much enjoyed by the large groups of people, who came from all parts of the state to hear the fine musical entertainments provided by the talented, youthful musicians.

A concert was given by the Maine School Band and Orchestra, at the Castine Normal School. Frank Rigby was the band conductor, and Charles Warren directed the orchestra. Violin solos were played by Herbert Brill. The band and orchestra were composed of young students who have been taking a course of instrumental music at Castine. S. R.

Betty Tillotson Books Artists

Betty Tillotson announces the following engagements for several of her artists: Wolf Chester, baritone, appeared at the Theatre Comedy Club, Hotel Astor, New York, on September 28. Anita Arnoff, pianist, will make her first appearance of the season at the Waldorf-Astoria, New York, under the auspices of the National Opera Club of America, on October 11. She is to be heard in a program of Brahms and Chopin.

Miss Tillotson recently selected a California trio of girls (violin, piano and cello) for her management. This ensemble, the Musical Strings Trio, is to be heard by the National Opera Club in New York on October 11.

Frank Bibb Continues to Teach in New York

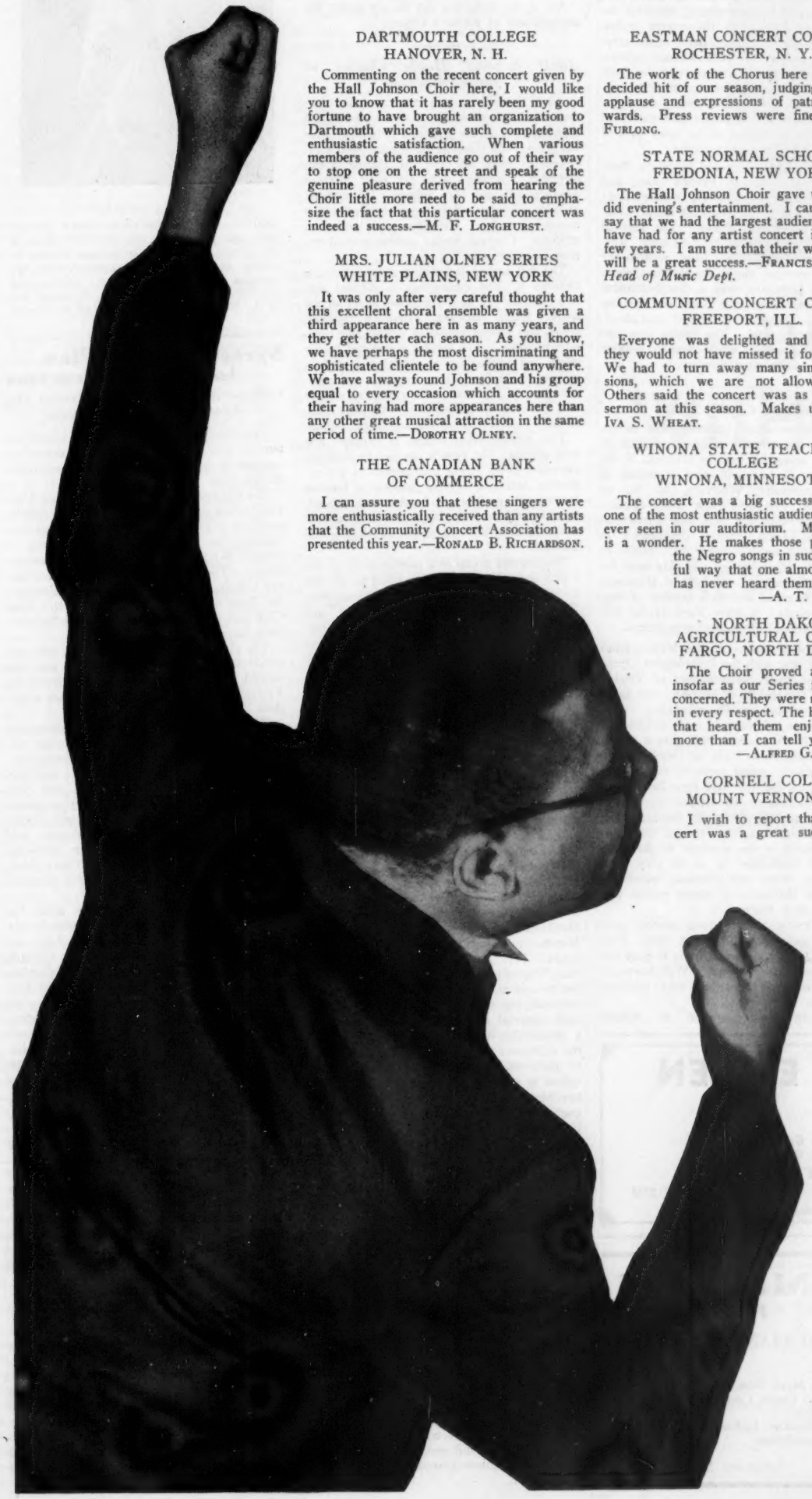
Frank Bibb, vocal teacher, has moved his headquarters to Baltimore, Md., because of his increased work at the Peabody Conservatory. However, Mr. Bibb as usual will continue to devote two days a week—Sunday and Monday—to his New York pupils.

Hadley's Recent Engagements

Henry Hadley's recent dates included: October 1, Winston-Salem, N. C.; October 2, Durham, N. C., and October 3, Danville, Va., as guest conductor of the North Carolina Symphony Orchestra.

HALL JOHNSON CHOIR

In the past two seasons the Hall Johnson Choir has toured from the Atlantic to the Pacific, making appearances on the star concert courses and in many of the colleges and universities. One of the features of these tours has been the enthusiastic letters written to the management by concert managers following their appearance. Some brief excerpts from typical letters are here quoted.



DARTMOUTH COLLEGE
HANOVER, N. H.

Commenting on the recent concert given by the Hall Johnson Choir here, I would like you to know that it has rarely been my good fortune to have brought an organization to Dartmouth which gave such complete and enthusiastic satisfaction. When various members of the audience go out of their way to stop one on the street and speak of the genuine pleasure derived from hearing the Choir little more need to be said to emphasize the fact that this particular concert was indeed a success.—M. F. LONGHURST.

MRS. JULIAN OLNEY SERIES
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It was only after very careful thought that this excellent choral ensemble was given a third appearance here in as many years, and they get better each season. As you know, we have perhaps the most discriminating and sophisticated clientele to be found anywhere. We have always found Johnson and his group equal to every occasion which accounts for their having had more appearances here than any other great musical attraction in the same period of time.—DOROTHY OLNEY.

THE CANADIAN BANK
OF COMMERCE

I can assure you that these singers were more enthusiastically received than any artists that the Community Concert Association has presented this year.—RONALD B. RICHARDSON.

EASTMAN CONCERT COURSE
ROCHESTER, N. Y.

The work of the Chorus here proved the decided hit of our season, judging from the applause and expressions of patrons afterwards. Press reviews were fine.—JAS. E. FURLONG.

STATE NORMAL SCHOOL
FREDONIA, NEW YORK

The Hall Johnson Choir gave us a splendid evening's entertainment. I can truthfully say that we had the largest audience that we have had for any artist concert in the past few years. I am sure that their western tour will be a great success.—FRANCIS H. DIERS, *Head of Music Dept.*

COMMUNITY CONCERT COURSE
FREEPORT, ILL.

Everyone was delighted and many said they would not have missed it for anything. We had to turn away many single admissions, which we are not allowed to sell. Others said the concert was as good as a sermon at this season. Makes us think!—IVA S. WHEAT.

WINONA STATE TEACHERS
COLLEGE
WINONA, MINNESOTA

The concert was a big success. We had one of the most enthusiastic audiences I have ever seen in our auditorium. Mr. Johnson is a wonder. He makes those people sing the Negro songs in such a beautiful way that one almost feels he has never heard them before.
—A. T. FRENCH.

NORTH DAKOTA
AGRICULTURAL COLLEGE
FARGO, NORTH DAKOTA

The Choir proved a sensation insofar as our Series for 1933 is concerned. They were magnificent in every respect. The huge crowd that heard them enjoyed them more than I can tell you.
—ALFRED G. ARVOLD.

CORNELL COLLEGE
MOUNT VERNON, IOWA

I wish to report that the concert was a great success. The audience was large and most enthusiastic, and the choir responded with several encores. It was a thrilling performance and I am happy that we were able to have the choir here. And I thank you for your coöperation in the matter.—HAROLD W. BALTZ.

OKLAHOMA AGRICULTURAL AND
MECHANICAL COLLEGE
STILLWATER, OKLAHOMA

I want you to know that our people—students, faculty and townspeople experienced a new musical thrill in listening to the Hall Johnson Choir. The response to the concert was tremendously enthusiastic. The singing of this fine choir gave our people an experience long to be remembered. Those who heard the concert are still talking about it; those who did not go are still expressing their regret at having missed such an outstanding musical event. All in all, the concert was one of the most satisfying musical events we have had on this campus in many moons.—D. T. MARTIN.

KANSAS STATE TEACHERS
COLLEGE OF EMPORIA

We were delighted with the program which the Hall Johnson Choir gave us and I am enclosing two clippings which are as usual complimentary.—FRANK A. BEACH.

SELBY C. OPPENHEIMER
SAN FRANCISCO, CALIF.

The appearances here and in Oakland last November of the Hall Johnson Negro Choir evidently gave the greatest satisfaction to all who heard them. The criticisms in all the newspapers here give evidence of this fact and attest to the above statement.—SELBY C. OPPENHEIMER.

L. E. BEHYMER
LOS ANGELES, CALIF.

I can most heartily recommend this sterling organization of Colored Singers and their dynamic leader, to universities, schools, clubs of all character, and to patrons who wish to hear, sung in the proper manner, the melodies, spirituals, as well as more modern rhythmical Negro compositions. It is a pleasure to re-engage them. This all-American organization can hold its own with the best that Europe has sent us.—L. E. BEHYMER.

PRESS COMMENTS

NEW YORK—Brilliance, harmonic wizardry and startling variations of rhythm.—*N. Y. Evening Post.* Frankly funny numbers, as well as deeply touching ones . . . contribution to our musical culture a significant one.—*N. Y. Times.*

PHILADELPHIA—Coupled with perfect control and a spirit of savage love for sound which gave the listener a sense of scientific barbarism.
—*Evening Bulletin.*

LOS ANGELES—Old and young laughed a lot, and cried a little, over the quaint words and tunes of the Negro folk lore.—*Herald and Express.*

DENVER—Spirituals that all but lift you out of your seat.—*Rocky Mountain News.*

TULSA—That wild abandon which is one of the charms of Negro singing.—*World.*

PROVIDENCE—Delicate softness, crescendi of beauty, telling contrasts of rhythm and tonal force.
—*Journal.*

SANTA BARBARA, CAL.—Seldom in a lifetime is one given such exquisite joy.—*Morning Press.*

CHICAGO—Deserves all the eminence it has won.
—*Daily News.*

SEATTLE—Every singer brings a golden enthusiasm.
—*Post-Intelligencer.*

TOLEDO—Charmed, entertained and thrilled.
—*News Bee.*

TUCSON, ARIZ.—Choir might be likened to a huge organ, cleverly manipulated by the wizard hands of Hall Johnson.—*Citizen.*

SAN FRANCISCO—Precision of attack and clarity of diction is remarkable—*Call-Bulletin.*

Hear the Hall Johnson Choir Sunday Evening, October 7th, 10:00 P. M. Eastern Standard Time on the Hall of Fame hour, NBC red network. Station WEAF New York.

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Pittsfield, Mass., Again Scene of Brilliant Chamber Music Festival

(Continued from page 5)

strength; but it ought to be heard again for a clearer impression.

On the afternoon of the same day there was a delightful program for wind instruments and piano. The performances, as able and as musical as the subject-matter was engaging, were by members of the Boston Symphony Orchestra—Georges Laurent, flute, Fernand Gillet, oboe, Victor Polatschek, clarinet, Raymond Allard, bassoon, Georg Boettcher, and Jesús María Sanromá, piano. The compositions in order were Joseph Jongen's Rhapsody for wind instruments and piano; the second Bach sonata for flute and piano; the new sextet of Edward Burlingame Hill; Mozart's quintet in E flat for piano, oboe, clarinet, bassoon and French horn; Burnet C. Tuthill's Fantasy Sonata for piano and clarinet; and Vittorio Rieti's sonata for piano, flute, oboe, and clarinet. Professor Hill's sextet, in four movements, was light music in the better vein; it included an unexpectedly modal slow movement. The other works all gave pleasure with the possible exception of the Tuthill sonata, which seemed hardly to repay the effort expended on its performance.

On the morning of September 21 the program opened with the gently Brahmsian string sextet in G major by—well, who but Brahms?—and closed with Bohuslav Martinu's sextet, a musical *tour de force*. The performances of both works were excellent, strictly in character; and the performers were the Kroll Sextet of New York, consisting of William Kroll, David Mankowitz, Horace Britt, Nicolai Berezowsky, David Sackson and Paul Kefer. In between, Mr. Kroll and Frank Sheridan played for the first time in America, Frank Bridge's sonata for piano and violin. The sonata made a poor impression; its style lacks uniformity, being an attempt to fuse the spirit and technic of the present day with the post-Romanticism of such a figure (of all people) as Scriabin. Here, perhaps, also, it is fairer to await a second hearing. The performance of the work semed the most sensitive in the world on the part of both violinist and pianist.

Vocal Works at Final Session

At the final concert, in the afternoon, the program consisted of the Bach aria, Wiederstehe doch der Sünde, Respighi's Concerto a cinque (first American performance), Loeffler's Canticum Fratris Solis, a Couperin suite, neatly scored for chamber orchestra by Mabel Wood Hill, two arias of Lully finely transcribed and arranged by Roy Harris, a septet of Cyril B. Rootham in first performance, and Tansman's Triptyque for string orchestra. The performances of the various works were almost uniformly excellent and discerning. Richard Burgin, conducting a chamber orchestra (or lesser divisions) made up of members of the Boston Symphony Orchestra, proved a finely-strung, sensitive interpreter, responsive to the varied styles, putting himself and his assistants in the service of the composers. The soprano soloist, Olga Averino, was handicapped in the Bach aria by music too low for her to sing comfortably; the Lully arias, however, she delivered with delightful archness and purity of tone; while her singing of the voice part of Loeffler's work was magnificent.

Rootham's septet is scored for viola, flute, oboe, clarinet, bassoon, French horn, and harp—an unusual and lovely combination; especially lovely in the resonant Music Temple where everything sounds. The musical content was similarly grateful to hear. Respighi's piece, on the other hand, written for solo oboe, trumpet, violin, double bass, piano and string orchestra, was a disappointment after the impressive and Bach-like opening movement. The scoring seemed (paradoxically) strangely thick. The double bass solo was almost inaudible; while even the heavier string parts were often cloudy.

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Richard Copley Notes

Benno Moiseiwitsch, pianist, who is returning to this country after an absence of two years, opens his tour in Halifax, N. S., on October 25 and will give a recital at Acadia University, Wolfville, N. S., on October 26. His first New York appearance will be with the National Orchestral Association (Leon Barzin, conductor) in Carnegie Hall on November 13. While in America Mr. Moiseiwitsch will play with the Chicago, Minneapolis, Minn., and Montreal, Can. orchestras, as well as a number of out-of-town recitals. A New York recital follows the National Orchestral engagement.

Emanuel List, basso of the Metropolitan Opera, will sing with the Philadelphia Opera Company in their performances of Tristan and Isolde the middle of October, and again late in November in Rosenkavalier. Mr. List returns to this country early in October.

Max Pollikoff, violinist, will give a recital in Town Hall, New York, on October 10.

Erno Valasek, young violinist, who played in New York for the first time last April, has been continuing his studies throughout the summer with Prof. Adolfo Betti in Italy. Recently young Valasek performed the Tommasini concerto in the presence of the composer. In November he is to play with orchestra in Rome and Florence under the direction of Molinari. A recent recital was given in Lucca, Italy.

James Friskin, pianist, gives another program of Bach music in Town Hall, New York, on October 20, when he is to play the entire second book of Bach's Well-tempered Clavier, consisting of twenty-four preludes and fugues.

The Roth Quartet, with E. Robert Schmitz, pianist, as the assisting artist, will give a concert of chamber music in Town Hall, New York, on October 15.

The Westminster Choir (John Finley Williamson, conductor), now touring Europe, have scheduled their New York recital for Carnegie Hall, November 27.

Josef Hofmann, now abroad, opened his European concert tour in Warsaw, Poland, at the end of September.

Blanca Renard, pianist, makes her first New York appearance in a recital at Town Hall on October 19.

All of the foregoing artists are under the management of Richard Copley.

Adolf Schmid Holds Classes at Juilliard School

Adolf Schmid recently concluded his summer master class in advanced conducting and orchestration at the Juilliard School of Music, New York (George A. Wedge, director). "Students from all over the United States attended. Included were six most talented conductors," said Mr. Schmid. "A number of high school teachers were enrolled and a majority of those attending were advanced students. Our six weeks' session proved extremely interesting."

The fall season is opening auspiciously on October 8. The conducting is divided into two groups. The first comprises study of the baton; tempi, phrasing, dynamics, nuances, color, and interpretation of school and community songs. The second is devoted to the study and conducting of choral and orchestral scores of the classic, romantic and modern periods in music. Instrumental groups will be used. The students will also occasionally conduct one of the school orchestras.

The orchestration course is divided into four groups: The first is devoted to class instruction in all string instruments of the orchestra, stressing correct position of holding instrument, position of hands, tone production, intonation, etc., beginning with unison work on all of the strings and developing into esemble.

The second group is a continuation of No. 1 and ensemble work. The third is devoted to class instruction in wind instruments. Tone production, technic, phrasing and breathing, and correct note reading; transposition, playing and extended range, and technical peculiarities are considered. Each student will have opportunity to play one or several instruments in accordance with his ability. Demonstrations are to be made on the less familiar instruments. Arrangements for small ensembles will be studied. The fourth section continues the study of wind instruments, carrying on the work of the third group.

Richard McClanahan Resumes Seasonal Teaching

Richard McClanahan has returned from Maine and reopened his studio in Steinway Hall, New York, where he continues his work as representative and exponent of Tobias Matthay. Beginning October 15, Mr. McClanahan resumes his regular series of Monday morning lecture-lessons. "In this series," Mr. McClanahan said in explanation, "I give a description and explanation of the natural and correct actions used in pianoforte-playing, and together with this, the musical material required to develop them into a dependable technic. By keeping distinct the difference between the musical materials of piano study and the muscular actions required to play, I make a practical reconciliation between the old and new in piano pedagogy—that is, I take the best of the traditional materials and combine them with a modern viewpoint on technic. Since this forms a practical course of study, it is of value to either teachers or players."

Mr. McClanahan is also director of the Riverdale School of Music, and instructor in the department of music, School of Fine Arts, New York University.

Free P. W. A. Lessons Protested

The Associated Music Teachers' League (New York) held their first meeting of the season on September 26 at Steinway Concert Hall. The session was devoted to a discussion of the emergency which has arisen through the free music lessons being given under the Public Works Administration. Hilda Grace Gelling, chairman of the committee which has been in session all summer investigating this project, gave a report of the committee and present findings, and members furnished information gathered on the subject.

CECIL ARDEN

has been engaged for an extensive concert tour this fall which will take her through the South. Showing the revived interest in opera, most of the committees have requested her to give Carmen's Dream, the fantasy which Buzzi-Peccia arranged for Miss Arden's exclusive use, and which she sings in costume.

Syracuse Forces Plan Important Programs

College of Fine Arts to Present Orchestral and Choral Events

Syracuse, N. Y.—The 1934-35 Syracuse musical season as now projected shows an increase in the number of concerts over that of last year.

The College of Fine Arts at Syracuse University has opened with an increased enrollment of music students, and announces five concerts by the University Orchestra of seventy-five players with André Polah as conductor. The University Chorus (Dr. Howard Lyman, director) will give Mendelssohn's St. Paul in December, and the Men's Glee Club and the Women's Glee Club offer concerts later in the season.

The class work in voice training, formerly conducted by Frederick Haywood, who has moved to California, will be continued by Florence Hartman, who was for years a student of Mr. Haywood.

The Syracuse Morning Musicals announces four evening concerts by the following artists: Ethel Bartlett and Rae Robertson, duo-pianists, John Charles Thomas, baritone, Whitney Instrumental Ensemble, and Nini Theilade, danseuse; three morning programs by the following: Charles Courboin, organist, Dorothy Crawford, monologist, and Muriel Kerr, pianist; and three afternoon programs presenting the Vienna Choir Boys, Josephine Antoine, soprano, and the Manhattan String Quartet.

The Syracuse Musical Bureau, under the direction of S. B. Everets, announces six evening programs, by Lucrezia Bori, soprano, Nino Martini, tenor, the Don Cossack Russian Male Chorus, Cyrena Van Gorden, contralto, Ruggiero Ricci, violinist, and José Iturbi, pianist.

Syracuse union musicians are now considering a series of concerts under the direction of Victor Miller. Whether these concerts will be given will depend upon the pledging of financial support from Syracuse music lovers. H. E. B.

Nevada Van der Veer's Activities

Nevada Van der Veer, contralto, spent most of the summer at Springfield Center, Otsego Lake, N. Y., the Glimmerglass of Cooper's novels, where her ancestral home is located. She began her connection with the Cleveland (O.) Institute of Music on September 15. It is planned to produce operas there in the coming season, under her supervision, with Dr. Artur Rodzinski conducting.

Norden to Give Courses at Westminster School

N. Lindsay Norden will continue his courses in comparative harmony at the Westminster Choir School, Princeton, N. J., during the coming season. These courses are in applied natural harmony—the theory of *a cappella* music and non-keyboard music. This theory differs from tempered theory, and is being offered the students of the school as a means of producing *a cappella* singing correctly.

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Organists' Association Meets in Worcester

Final Convention as a Separate Body Brings Interesting Addresses and Concerts—Dr. William C. Carl Again Heads National Organization

WORCESTER, MASS.—The last convention of the National Association of Organists before its union in January with the American Guild of Organists, was held in Worcester from September 10 to 14. The presiding officer was Dr. William C. Carl of New York, who founded the Guilmant Organ School thirty-five years ago and who since 1892 has been organist and choirmaster of the First Presbyterian Church on Fifth Avenue.

Organ recitals or parts of programs were played by Andrew Tietjen, Willard Irving Nevins, Edwin Arthur Kraft, Hugh Porter, Charlotte Lockwood, Charles M. Courboin, George William Volkel, Clarence Watters, Franklin Glynn and William Self, in a series of organ concerts that have rarely been equaled for uniform excellence. Among the outstanding performances were Dr. Courboin's playing of Bach's Passacaglia in C minor; Mrs. Lockwood's of Karg-Elert's The Soul of the Lake; Dr. Kraft's of Liadoff's Kikimora; Mr. Volkel's of Handel's concerto in D minor, and Mr. Porter's of a program made up of varied compositions by Bach. Two important new works for organ by American composers were played: Dr. T. Tertius Noble's Introduction and Passacaglia, played by Mr. Tietjen, and Dr. T. F. H. Candlyn's Passacaglia, played by Mr. Glynn. Both were received with enthusiasm.

Important addresses were made by Captain R. H. Ranger on Electrical Tones for Pipe Organs; Herbert S. Sammond on Sacred Music of the Tudor Period; Hugh Ross on Palestrina—His Value for Us Today; A. Walter Kramer on The Organist's Greater Usefulness to His Community; Dr. Alfred Whitehead on Present-Day Church Music; Dr. Harold Vincent Milligan on Pioneers of American Music, and G. Donald Harrison on The Latest Improvements in Organ Construction. Perhaps the most important of these addresses was that of Dr. Whitehead, representing the Canadian College of Organists, who paid high tribute to such American composers as Leo Sowerby, T. F. H. Candlyn, E. S. Barnes, H. L. Baumgartner, Philip James, W. R. Voris, Hugh Mackinnon and Francis Snow, as well as to Healey Willan of Toronto, whom he hailed as Canada's greatest church composer. As an example of brilliant research presented in attractive form, Dr. Milligan's paper was received with much applause. He was assisted by Mabel Anderson Pearson, contralto, whose rich voice was admired. Mr. Sammond led the organists in singing Tudor anthems and presented the audience with copies of a list of such works.

MUSICAL EVENTS A FEATURE

Several novel and important programs varied the sequence of organ recitals and lectures on ecclesiastical music: Dr. Harry T. Burleigh's recital of Negro spirituals, a violin and piano concert by Albert Stoessel and Edna Stoessel-Saltmarsh, a concert by the admirable choir of Dr. William Zeuch of Boston, a gala concert by the Worcester Festival Choir and Philharmonic Orchestra, and, at the final banquet, one of Dr. Sigmund Spaeth's inimitable one-man shows. Those who took prominent parts at the gala concert were Albert Stoessel, Albert W. Wassell, and Walter Howe, conductors; Alice Erickson, violinist; and Mrs. J. Vernon Butler, accompanist. One of the features of this concert was the singing of a festival Magnificat for chorus and orchestra by Walter Howe, a sonorous work with a mighty climax.

Principal recitals were played upon two magnificent new organs of contrasting types: the orchestral Kimball organ in the Municipal Memorial Auditorium, an instrument of brilliant color and great expressiveness, and an organ of the "classical" type, an Aeolian-Skinner, in All Saints Church, with a splendid build-up of mixtures and some of the finest diapason tone suited to the performance of Bach.

Among the social events was an outing to the Wayside Inn, followed by a visit to historic Concord. At the final banquet in the Hotel Bancroft letters were received from foreign organists: Charles Tournemire and Joseph Bonnet of France, Sir Edward Bairstow and Dr. Henry G. Ley of England, Gunther Ramin of Germany, and Dr. Healey Willan of Canada. Gifts were presented to the first woman who has ever been chairman of an N. A. O. convention committee, Mrs. Howard S. Shepard, president of the Worcester chapter of the association; a poem by Dr. Henry Fry of Philadelphia was read; and Reginald McAll of New York presented a résumé of the activities of the organization from the time of its founding in 1908 by Tali Essen Morgan.

ELECTIONS HELD

The most important business transacted by the convention was the acceptance of the merger with the American Guild of Organists and the adoption of a code of ethics for organists in their dealings with churches. All of the officers of the past year were re-elected to serve until January, with one exception: Mrs. Shepard of Worcester was substituted for a California organist unable to attend the business meetings in New York. The officers are as follows: president, Dr. William C. Carl; vice-presidents, Hon. Emerson L. Richards, S. E. Gruenstein, Clarence Mader, Katherine E. Lucke and Dr. Charles M. Courboin; treasurer, George William Volkel; secretary, Helen C. Reichard; chairman of the executive committee, Henry Hall Duncklee; members of the executive committee, Marion Janet Clayton, Mary Arabella Coale, Mrs. Clarence Dickinson, Charlotte M. Lockwood, Jane Whittemore, Dr. J. Christopher Marks, Reginald L. McAll, Alexander McCurdy, Jr., Duncan McKenzie, Dr. Harold Vincent Milligan, Dr. T. Tertius Noble, Hugh Ross, Herbert Stavely Sammond, Morris Watkins, and Joseph Yasser. The name of Albert Stoessel was added to the short list of distinguished musicians who have been awarded honorary membership in the association.

H. W. T.

Richard Crooks Spends Outdoor Holiday Before Opening Season

Richard Crooks, American tenor of the Metropolitan Opera, has spent the summer at his New Jersey home in Sea Girt, where he rested and enjoyed deep sea fishing and surf casting, riding, golf and other sports. At the end of August he went by airplane to New Brunswick, where he has purchased a large tract of forest and stream on which he is building a camp. Only three performances were allowed to break his summer's holiday. The first was in Chicago on June 7, when Mr. Crooks appeared at the Breakfast Conference of Club Presidents and Program Chairmen at the Stevens Hotel. The second was in Asbury Park, when he sang for the benefit of the Fitkin Memorial Hospital. The third took place August 25, when he gave his annual recital at the Buck Hill Falls Inn, Pa.

His vacation over, a busy year awaits the tenor. His season starts with a recital in Burlington, Vt., on Columbus Day. His first New York appearance is scheduled for October 21, when he gives a concert at Town Hall for the Hartley House Music School. Immediately after he leaves for the Pacific Coast for engagements in concert and opera. His California tour opens in Pasadena on November 6, with recitals later in Oakland, Seattle, Vancouver, Portland, and Spokane. On November 19 and 28 he will sing performances of Manon and Traviata with the San Francisco Opera Company.

He rejoins the Metropolitan Opera during the first week of the season for his second winter with Mr. Gatti's forces. His new rôles there include the tenor parts in Mignon, Lohengrin and Tosca. In January he will interrupt his Metropolitan activities with a group of concert engagements, including St. Louis and New Orleans. He returns, however, to the opera house for the latter part of February and March.

Barrère-Salzedo-Britt to Tour After January 1

Georges Barrère, flutist, Carlos Salzedo, harpist, and Horace Britt, cellist, will tour together for the third consecutive season after the first of the year. The earlier part of the season the three artists will devote to their individual activities. Meanwhile, engagements for the Barrère-Salzedo-Britt programs are already set in Stamford and Middletown, Conn.; Battle Creek and Saginaw, Mich., and Hamilton, Ont., Can. Their joint tour opens January 4 in New York under the auspices of the People's Symphony Concerts. They reunited previously, however, for a performance on August 30, at East Hampton, N. Y.

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Historic Three Choirs Festival Draws Multitude to Gloucester

First Sessions Since Elgar's Death—His Oratorio, The Kingdom, Performed in Memoriam—Mozart's Requiem Finely Sung and Relayed to America—Works by Bax and Other British Composers Heard

GLOUCESTER.—The Three Choirs Festival—historically known as the meeting of the three choirs of the cathedrals of Gloucester, Worcester and Hereford—took place in Gloucester this year, in accordance with the traditional rotation. These festivals began 214 years ago and are probably the oldest of their kind now extant in Europe. Their origin was religious and their purport always charitable. The three cathedrals with their glorious architecture form an unrivalled background, and the spirit of the whole is ecclesiastically dominated.

For many years the *spiritus rector* has been Sir Edward Elgar, and his tragic death this year left a great void. His personal presence always gave a touch of real eminence which the worthy and able cathedral organists must have sadly missed. This year's chief conductor was Dr. H. W. Sumsion, aided by Dr. Percy Hull.

Elgar's memory was celebrated by a splendid performance of his oratorio, The Kingdom, a beautiful work with serene moments and marvelously effective for choral voices. The choir was supported by the London Symphony Orchestra and the soloists were Elsie Suddaby, Astra Desmond, Olga Haley, Percy Manchester and Harold Williams.

The most important item of the first of the five days was the Te Deum by Gustav Holst, who like Elgar passed away this year, and he like Elgar was closely associated with the atmosphere of the West country surrounding the three cathedral cities. The work is, however, not one of his best.

CONTEMPORARY MUSIC HEARD

Of living British composers, Arnold Bax made an important contribution to the festival with his choral and orchestral setting of St. Patrick's Breastplate. In style this somewhat resembles Elgar, but it is nevertheless personal and often boldly original. It was conducted by Dr. Sumsion.

George Dyson's scene, St. Paul's Voyage to Melita, put a hard strain on the chorus, being new at this festival and requiring much finesse. It was conducted by the composer. The story is told by a tenor soloist (Trefor Jones) and the chorus, and the scene of hazard and danger in storm is ably delineated without the usual cheap realism.

But the two most outstanding performances were those of Bach's Magnificat and Mozart's Requiem. Both were excellently sung, the former under Dr. Sumsion, the latter under Dr. Hull. The Bach was perhaps the more satisfying performance, precision being at times sacrificed to speed in the Requiem. The voices of the solo quartet, consisting of Isobel Baillie, Mary Jarred, Trefor Jones and Keith Falkner, blended beautifully, and the singers were adequate to their task. The Requiem was broadcast and relayed in its entirety over the Columbia network in the United States.

Other choral works sung at the festival were the Magnificat and Nunc Dimittis of T. Tertius Noble, and W. H. Harris' O, What Their Joy. The orchestral works included Elgar's second symphony, Bax' Summer Music, a suite for cello and orchestra by R. O. Morris, a movement from a new symphony by Gordon Jacobs, and Vaughan Williams' Norfolk Rhapsodies.

The beauty and the wonderful acoustics of one of England's greatest cathedrals filled with a throng of listeners, added not a little to the general effect. R. P.

Bernard Laberge Artists Booked

Bernard R. Laberge announces an active schedule for his artists in 1934-35. The itinerary of Günther Ramin, organist of St. Thomas' Church, Leipsic, where Bach once served in a similar capacity, extends throughout the United States and into Canada. His tour began September 30 in New York, continuing with another appearance in the metropolis, October 3, and one in Schnectady, N. Y., October 4; 7, he will be heard in Reading, Pa.; 9, Toledo, O.; 10, Cleveland, O.; 11, Detroit, Mich.; 14, Pittsburgh, Pa.; 15, Cincinnati, O.; 19, Denver, Colo.; 20, Colorado Springs, Colo.; 21, Salida, Colo.; 24, Victoria, B. C.; 25; Seattle, Wash.; 26, Portland, Ore.; 28, San Francisco; 29, Oakland, Cal.; November 1, Redlands, Cal.; 2, San Diego, Cal.; 3, Los Angeles, Cal.; 6, Fort Worth, Tex.; 11, Plainfield, N. J.; 12, Easton, Pa.; 13, Hanover, Pa.

Besides Mr. Ramin, Mr. Laberge's list of organists for this year includes E. Power Biggs, Winslow Cheney, Palmer Christian, Charles M. Courboin, Virgil Fox, Charlotte Lockwood and Carl Weinrich, and fifty concerts are already booked for them.

In New York, at the Church of St. Mary the Virgin, Mr. Laberge is presenting a series of eight Wednesday evening organ recitals. The course opened on October 3 with a concert by Mr. Ramin. October 10, Virgil Fox will be heard; 17, Carl Weinrich; 24, Charlotte Lockwood; 31, E. Power Biggs; November 7, Charles M. Courboin; 14, Winslow Cheney; 21, Palmer Christian.

E. Robert Schmitz, pianist, begins a country-wide tour on October 15, when he appears in Town Hall, New York, with the Roth Quartet. Then he goes to Montreal, Can., for his annual master class and will give two concerts in Montreal and Quebec under the management of J. A. Gauvin. Later, Schmitz is booked to appear with the St. Louis (Mo.) Symphony Orchestra, November 23 and 24; the Dallas (Tex.) Symphony, December 9; and a series of concerts through Colorado, Utah, Oklahoma and Texas. He also will fulfill a number of engagements with Alfred Mirovitch in two-piano recitals, namely, in Denver, Colo., and Tulsa, Okla.

Louise Arnoux goes to the Pacific Coast for the third time, appearing in San Francisco, Los Angeles and other California cities. She also is booked for a tour in the Province of Quebec and will fulfill bookings in the East in April, including Richmond, Va., and St. Louis.

In November Mr. Laberge is bringing over from Vienna the one-armed pianist, Paul Wittgenstein, for whom Ravel and Strauss have written works for orchestra and piano one-hand. Wittgenstein's appearances to date are booked: November 4, Montreal Orchestra; 9 and 10, Boston Symphony Orchestra; 15 to December 5, chamber music concerts under the auspices of Pro Musica in Denver, Colorado Springs and Salida, Colo., Seattle, Wash., San Francisco and Los Angeles; December 9, Minneapolis (Minn.) Symphony Orchestra; December 14 and 15, Cincinnati (O.) Symphony Orchestra; early January, Detroit (Mich.) Symphony Orchestra.

In March Mr. Laberge will present Filip Lazar, one of the prominent composers of the younger generation. Mr. Lazar is to play in Boston and New York under Dr. Serge Koussevitzky and the Boston Symphony Orchestra, after which he will fulfill chamber music engagements.

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Denver Music Life Shows Activity

Concert-giving Groups and Civic Orchestra Plan Programs

DENVER, COLO.—The local music season is giving signs of coming to life. First in the field is the Slack-Oberfelder management with an announcement of seven major attractions. The first of these is a recital by Fritz Kreisler, violinist, on October 12.

The Civic Symphony Orchestra, again under the leadership of Horace E. Tureman, has scheduled a series of six Sunday afternoon concerts, the first to take place on October 28.

Denver College of Music gave a recital in commemoration of the formal opening of its new recital hall. The faculty members taking part were Arch Cannon, tenor, Georgia Ellyson, soprano, Lester W. Herrick, of the dramatic department, Anton Landler, violinist, Josephine Neri, soprano, Andrew Roggs, pianist, and Elias Trustman, cellist.

The Lamont School of Music announces a series of four lectures by James Sykes in which illustrations will be heard of the subject under discussion.

Elmer Schoettle, Denver pianist, who had given a series of ten lecture-recitals in Boulder last spring, is repeating the series in the university city this fall.

Helen Olin Roberts presented pupils at Calvary Church in two summer musicales which were well attended. G. S.

Extensive Concert Tour for Grete Stueckgold

Grete Stueckgold, Metropolitan Opera soprano, arrived in New York September 19 to resume her appearances over the radio, the first program taking place October 6. In November she starts a concert tour for which engagements are already booked in Cincinnati, Chicago, Oberlin, Ottawa, Philadelphia, Newport News, Atlanta, New Orleans, Wilkes-Barre and Washington, all before the Christmas holidays. Later in the season her operatic activities will be punctuated by recital appearances in the Canadian Northwest, where she will sing in Calgary, Edmonton, Regina and Winnipeg, as well as in Minneapolis, Buffalo and Toronto. Her spring dates include her first visit to Havana, Cuba, where she is to give two concerts on April 8 and 12, and to make three appearances with the Philadelphia Orchestra under Fritz Reiner, singing the rôle of Eva in Die Meistersinger on April 24, 26 and 27.

Ignaz Friedman Coming in January

Ignaz Friedman, prior to coming to the United States for a concert tour this winter, will go to Russia on the invitation of the Soviet Government for a series of twelve recitals. He is to be in Russia throughout October and the early part of November. During the following two weeks he will concertize in Roumania, Austria and Italy, sailing on December 1 for Mexico. His Mexican engagements will occupy him for five weeks, and he arrives in the United States early in January. Mr. Friedman has not been heard in this country for five seasons. Two New York concerts are scheduled for March 6 and March 30 at Town Hall.

Branscombe Choral Holds Initial Meeting

The Branscombe Choral held its organization meeting on October 1 at the Broadway Tabernacle, New York. Gena Branscombe conducts this chorus and announced her plans for the coming season at this initial meeting. Weekly rehearsals are held at the Broadway Tabernacle, preceded by auditions for new members. This new choral offers an opportunity for conscientious study of choral music to those singers whose voices and experience prove satisfactory to the audition committee. Two concerts are planned for the first season.

HAROLD HENRY with RAMON GONZALEZ, his pupil. The Puerto Rican artist has been fulfilling numerous concert engagements in his own country. Mr. Henry has re-opened his New York studio, after a vacation on Long Island.

Paris Quintet to Introduce Works

New works by Milhaud, Honegger, Markevitch, Laparra and Malipiero will be given their first American performances next season by the Paris Instrumental Quintet, which plans to come here in January for its second American tour. The works are being written especially for the quintet, Malipiero having been commissioned by Mrs. Elizabeth Sprague Coolidge. The quintet recently performed in Paris for the first time a new suite written for it by Yvonne Desportes and based on American dance rhythms. This work will have its first American performance during the coming season. During its three months' tour here the quintet will make only one New York appearance, at Town Hall on March 20.

Alexander Raab Returns to California

After holding two successful master classes—one in New York City and one at the Chicago Musical College—Alexander Raab returned to California, where he opened a class in San Francisco on September 4. Later in the season he plans to reopen his studios in Los Angeles and again in the spring will conduct a master class in New York. He has already been reëngaged by the Chicago Musical College for its summer master class in 1935.

NINTH SEASON
AS
CONDUCTOR OF THE
BOSTON CIVIC SYMPHONY
ORCHESTRA

JOSEPH WAGNER

CONDUCTOR-COMPOSER

PRESS COMMENTS

To Mr. Wagner is due the precision, the phrasing, the unexpected brilliance and expression of the orchestra.—*Boston Herald.*

Such good qualities as intelligent phrasing and control of tone were always evident. His programs are always out of the beaten path.—*Boston Evening Transcript.*

Mr. Wagner was at all times a competent director and sensitive interpreter.—*Boston American.*

Under Mr. Wagner's earnest and careful direction, the band maintained vigorous and steady rhythm. Legato passages were done smoothly and neatly.—*Boston Globe.*

Mr. Wagner disclosed no little resource as a conductor. His beat was clear; he sought and stressed the individuality of his choirs; he proved his feeling for tonal color.—*Boston Post.*

Mr. Wagner's masterful direction was the feature of the concert.—*New Brunswick Daily Home News.*

Mr. Wagner has welded the orchestra into a really fine ensemble, capable of giving a smooth and colorful performance.—*Lowell Courier Citizen.*

Mr. Wagner led with authority and discernment.—*Musical Courier.*

Kansas City Orchestra Signs Radio Contract

Twenty-six Weekly Concerts to Go on Air — Twelve Out-of-Town Programs to Be Given—San Carlo Opera Starts in December

KANSAS CITY, MO.—The Kansas City Philharmonic Orchestra (Karl Krueger, conductor) has signed a radio contract with the National Broadcasting Company for twenty-six weekly, nation-wide broadcasts over Station WREN for which the orchestra will receive $25,000. An Eastern drug chain is sponsoring the half-hour programs, which will occur each Sunday afternoon beginning October 14. Mr. Krueger is to personally conduct each broadcast and De Wolf Hopper will be the narrator. The signing of this contract, coupled with the promising advance ticket sale places the orchestra on a firm financial footing, including full pay for the members of the orchestra. There are twelve out-of-town engagements so far for the group which, with eight evening concerts, five children's matinees and the broadcasts, total nearly fifty programs.

Rosemarie Brancato, Mary McCormic and Leon Rothier are among the singers who will be heard with the San Carlo Opera Company, during a week's engagement at Convention Hall, beginning December 5. The Chamber of Commerce has underwritten the contract to the extent of $5,000 for the Gallo forces.

LIGHT OPERA SERIES SUCCESSFUL

The Heart of America Community Opera Company weathered its first season of light opera at Unity Farm Amphitheatre with enough success to spur the general manager, David Grosch, on toward plans for a six weeks' season in 1935. Three performances each of Planquette's Chimes of Normandy, Gilbert and Sullivan's Pinafore, and Pixley and Luder's Prince of Pilsen followed The Mikado, of which we wrote last month. Helen Freund's Serpolette was outstanding in the Chimes of Normandy, and Louis Templeman enacted Henri convincingly. Alvah Beecher put a distinctive bit of realism into the rôle of Jean. Winifred Goldsborough brought grace and vocal beauty to the part of Germaine; William Barclay sang and acted The Bailli well, and Victor Charles Jones made much of the miserly Gaspard on short notice. A magnet of superior proportions was De Wolf Hopper as Dick Deadeye in Pinafore. Miss Freund as Josephine, Mr. Beecher as Ralph, and George Clay as Sir Joseph Porter gave creditable performances. Arthur Donaldson's Hans Wagner in the Prince of Pilsen was excellent. The other principals were Hardy Humes, Lorna Doone Jackson, Helen Freund, Alvah Beecher, Winifred Goldsborough, Velma Lyon, George Clay and Victor Charles Jones. De Wolf Hopper drew the largest audiences, although the entire season was well attended, the rains interfering only during the last week. Taking into consideration the hurried assemblage of the company, the few rehearsals and the uncommon heat, the performances surpassed expectation. There were many fresh voices in the chorus and members of the ballet evidenced talent. The operatic experiment had a stimulating effect on the entire community and there was no mistaking the unusual exhilaration of the participants. Thirty Philharmonic musicians formed the orchestra under Mr. Grosch and Victor Charles Jones was the stage director.

CONSERVATORY ADDS TO FACULTY

Among the additional teachers engaged for the Kansas City Conservatory of Music's current season are Edoardo Sacerdote, voice and opera; Karl Krueger, orchestra conductor; Mabelle Glenn and Brenda Ritter Nickson, public school music; Philipp Abbas, cello; Brown Schoenheit, flute; Lois Craft, harp. The regular teaching staff has for several years included Carl Busch, composition and orchestration; John Thompson, Ann St. John and Bertha Hornaday, piano; Mr. and Mrs. Stanley Deacon and Charles Hedley, voice; Powell Weaver, organ; George Phelps, theatre; Forrest Schulz, violin.

C. C. B.

Harcourt, Brace and Company Plans Series of Music Publications

In a recent interview, Albert E. Wier, director of the music department of Harcourt, Brace and Company, discussed the plans of the company for a series of musical publications.

"In entering the field of music collection publication," he said, "Harcourt, Brace and Company will avoid entirely volumes which in either contents or format can be regarded as duplicating books published either here or abroad. Its sole aim will be to produce works of a kind really needed in the musical field, containing compositions which will have unusual interest for both the professional musician and those who play or sing for their own enjoyment.

"The first publication issued by the department, was a collection entitled Pieces For Two Pianos—Four Hands. This was not only unique in view of the fact that no European or American house has published a collection in this field, but it was greatly needed from the economic standpoint. The second publication of the department, The Days of the Harpsichord, is the first in a series of ten volumes which, when completed, will furnish the pianist with an anthology of the music for his instrument from its earliest days to the present time. The third publiciation, issued in September, is entitled The Days of Corelli and Bach. This is the first volume in a series to be known as The Violinist's Music Shelf, similar in scope to that for piano mentioned previously.

"Another publication, Pieces For Alto Saxophone will present seventy compositions by classic, romantic and modern composers, arranged for this instrument. The publishing plans for a period of three years comprise a total of sixty books—all different in character, contents and format."

Dornay and Culp Announce Soirées Intimes

Louis Dornay and Betsy Culp announce two series of Soirées Intimes for 1934-35, to be held the second Friday of each month at the Dornay-Culp Studios, New York. The first event in the series takes place October 12, when the program presents Madge Cowden, coloratura soprano; Betsy Culp, pianist; Louis Dornay, dramatic tenor, and Willem Durieux, solo cellist. Among the guest artists of this concert course will be Anne Barnouw, English reader and lecturer, who will give a musically illustrated talk on Christmas Legends of Many Lands and on another occasion a description of Social Customs and Home Life in Holland; and Prof. Dirk Haagmans, Wagnerian lecturer. There are also to be recitals by artist-pupils of Mr. Dornay and Mme. Culp, an operatic recital by the Dornay-Culp Opera Class, and a Holland costume recital.

Edward Johnson in Benefit Recital, October 9

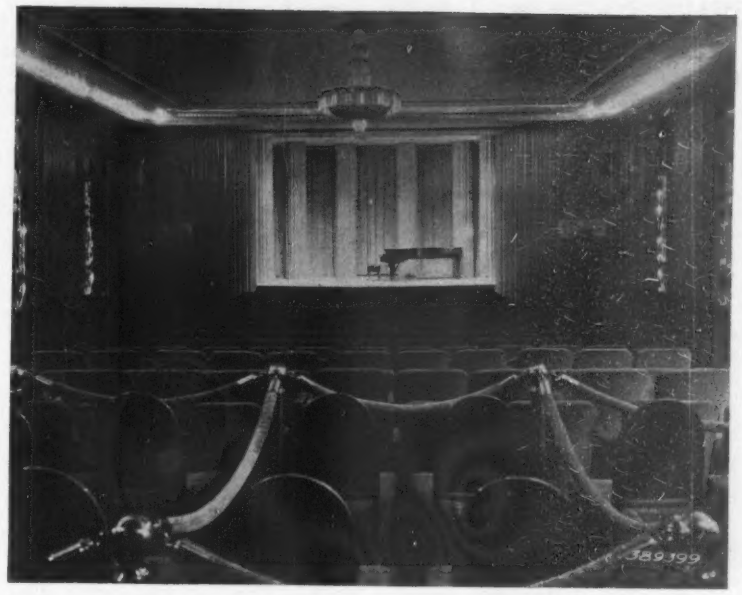
Edward Johnson, tenor of the Metropolitan Opera, will give a recital at Town Hall, New York, on October 9 for the benefit of Christodora House Music School. This will be Mr. Johnson's first appearance as a solo recitalist in New York for many seasons. His program includes old Italian and old English and three modern Italian songs. Among this last category is a song by the tenor's friend Ildebrando Pizzetti, whose operas Mr. Johnson has created here and in Italy. One of them was the Metropolitan's première of Fra Gherardo a few seasons ago. There is an all-German group, one in French, and the program concludes with songs in English, including two of five little known Irish fantasies by Charles Martin Loeffler, The Ballad of the Fox Hunter and The Fiddler of Dooney, the latter written for and dedicated to Mr. Johnson. This is the first time these songs have been done with piano accompaniment, and they are new to New York City.

Bonelli for San Francisco Opera

Richard Bonelli, baritone of the Metropolitan Opera, has been reëngaged by the San Francisco Opera for its 1934 season. The American baritone will sing the following rôles: November 26, Wolfram in Tannhäuser; November 28, Germont, Sr., in Traviata; December 3, Iago in Otello; December 7, Valentine in Faust. He will also do Iago on December 13, 15 and 17 with the Cleveland Orchestra in Artur Rodzinski's presentation of Otello.

Henri Deering Reëngaged for North Carolina Classes

Following his summer classes in North Carolina Henri Deering sailed for Europe the latter part of August. On his return he will go to Greensboro, N. C., for a teachers' conference in October, and will return there in the spring for a students' contest. Next summer's session will find him at both units of the University of North Carolina.



WHAT PRICE DEADHEADS?

What exactly do "deadheads" accomplish for a recitalist? Do heavily papered halls fool the critics? Do they fool the public? Do they create prestige?

OLIN DOWNES IN THE NEW YORK TIMES

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DOES COMFORT COUNT?

A good artist may overcome defects of environment, by virtue of fine performance or good showmanship, but it takes a genius to make an audience forget that it is uncomfortable. Next to good acoustics the most important requisite of a concert hall is that which determines the comfort of the audience, especially good seating.

ROBERT BENCHLEY IN THE NEW YORKER

"Incidentally the seats in the Barbizon-Plaza Concert Hall are not the gilt chairs of the usual hotel auditorium. They are extra-comfortable theatre seats."

Strauss' Arabella Is Given Colon Première

Busch Conducts Colorful Bartered Bride and Impressive Tristan Performances in Buenos Aires

BUENOS AIRES.—The Argentine première of Strauss' opera Arabella, recently presented at the Colon, aroused the keenest interest in musical circles. The public was all the more eager because the performance was conducted by Fritz Busch, to whom Strauss has dedicated the work.

The musical structure and plot of this opera have been commented upon in detail in the Musical Courier by critics attending earlier presentations in Europe. It is sufficient to say here that the audience was intensely appreciative of the virtues of the score, particularly of the duet of Arabella and Zdenka and the lovely aria sung by the protagonist closing an arresting climax of waltzes.

The interpretation at the Colon performance was of the highest quality. Margaret Teschemacher was a graceful Arabella, magnificently gowned and vocally superb. Alexander Kipnis offered a convincing portrayal of Count Waldner, singing and acting with authority. Walter Grossman displayed finished singing and intelligent acting in the rôle of Mandryka; Editha Fleischer was excellent as Zdenka, and Wili Worle was a handsome Matteo who sang with good voice. The part of Adelaide was taken by Camilla Kallab, young mezzo-soprano, who gave an attractive delineation. The cast was completed by Paula Weber, Helmuth Schwebbs, Stephan Ballarini, Hans Fleischer and Adelaide Doubourg.

The work was presented with the gorgeous settings designed by Hector Basaldua, especially notable for style and color effects. Carl Ebert was in charge of the stage direction, and gave vivid life to the ball in the second act. The orchestral version of Mr. Busch was a notable one, bringing out all the lyric and emotional content of the score.

The season's fourth performance of The Bartered Bride was offered to an enormous audience as a Saturday matinee. The cast was the same as previously heard, except that the rôle of Maria was taken by Mme. Teschemacher in place of Mme. Fleischer. Mme. Teschemacher scored a personal success with her fine singing and charming personality. Others appearing included Kipnis, Karin Branzell, Camilla Kallab and Hans Fleischer. The audience was delighted with Smetana's tuneful music and applauded warmly.

TRISTAN OFFERS DELIGHTS

The performance of Wagner's Tristan and Isolde was another triumph for Fritz Busch. To hear his orchestral version of the score was a memorable experience; the second act, especially, had marvelous transparency and sensitive emotion. On the stage, the outstanding figure was Gotthelf Pistor as Tristan, the finest performance of this tenor at the Colon. Ella von Nemethy, the Isolde, was particularly successful in the love duet, where she displayed delicate musicianship. However, her higher register was not entirely satisfactory. Mme. Branzell as Brangäne exhibited velvet tones of beautiful quality. Her Warning of the second act was an achievement which thrilled the audience. Kipnis offered an impressive delineation of King Mark, singing with nobility of tone. Mr. Grossman was impressive as Kurvenal. The audience received this performance with enthusiastic applause, which Busch shared with the orchestra and singers. J. M. W.

New Music School Augments Faculty

The New Music School and Dalcroze Institute of New York, of which Roger Sessions, composer and teacher, and Paul Boepple, musicologist and former assistant at the Geneva Dalcroze Institute, are the directors, reopens October 8. It has been announced that several important additions have been made to its faculty.

Lydia Hoffmann, Austrian pianist, heads the piano department. Mme. Hoffmann studied with Prof. Wottowa at the Vienna Academy of Music, with von Dohnányi in Berlin and with Prof. Rudolph Breithaupt. She has given concerts extensively throughout Germany, Holland, Denmark, France and Turkey. For a number of years Mme. Hoffmann taught the graduate class of the Stern Conservatory of Music in Berlin.

Nicolai Berezowsky, known as a composer, violinist and conductor, is in charge of violin instruction. He has studied with Michael Kimov in Leningrad, Robert Pollak in Vienna and with Rubin Goldmark and the late Paul Kochanski at the Juilliard Graduate School. For several years Mr. Berezowsky was the leader of the second violins in the New York Philharmonic Society. A number of his compositions have been performed in this country and abroad.

Ada MacLeish, soprano, will teach voice. After an intensive study of the piano, Mme. MacLeish spent several years abroad studying voice with Claire Croiza, Albert Carré and Nadia Boulanger. After her début in Paris she returned to this country and continued her study with Florence Kimball.

Ralph Leonard Kirkpatrick, exponent of the harpsichord and clavichord, will teach these instruments. The recipient of the John Knowles Paine Fellowship, Mr. Kirkpatrick studied in Paris with Nadia Boulanger and Wanda Landowska and then in Berlin with Günther Ramin and Heinz Tiessen. During the past two summers he has taught at the Mozarteum in Salzburg, Austria. Last season Mr. Kirkpatrick was heard in a number of recitals in this country.

Suzanne Bloch, Israel Citkowitz, Harvey Officer, Johanne Gjerulff, Loma Roberts, Gabrielle Egger and Frances Teall, who were members of the faculty last season, are again on the teaching staff this year.

The directors have also announced that the school offers, on a strictly competitive basis, to students found to be unable to pay the regular fees, one full and two partial scholarships for each of the following subjects: composition, voice, piano, violin, harpsichord and Dalcroze teachers' training course. The contests for the scholarships are to take place early in October. Three similar scholarships will be awarded to children for complete musical education.

Natalia Arostegui de Suarez in American Début

Natalia Arostegui de Suarez, soprano, wife of the Cuban Consul General and a prominent patron of music, being a director of the Sociedad Pro Arte Musicale of Havana, made her American début as soloist with the New York Civic Orchestra (Eugene Plotnikoff conducting) at one of the city's free concerts at the Museum of Natural History, New York, September 5. Senora de Suarez faced a packed house, and more than 400 were turned away. She sang three Cuban songs—Flor de Yumuri (J. Anckermann), Funeral (Ernesto Lecuona) and Mirame Asi (de Fuentes), and an aria from Massenet's Hérodiade. Her voice is one of richness, clarity and poetic expression. She was enthusiastically applauded and recalled to the stage repeatedly. The orchestra showed its customary finish and response in numbers by Rimsky-Korsakoff, Napravnik, Ravel and Chabrier. Senora de Suarez was again soloist with the orchestra at the Brooklyn Museum, September 8. S.

Columbia University Chorus Schedules Concerts

The Columbia University Chorus, of which Dr. Walter Henry Hall is conductor, has scheduled the usual two concerts for the coming season. These are to be held on December 17 and April 29 in the Riverside Church, New York. Sir Edward Elgar's King Olaf will be given at the first, followed by selections from Handel's Messiah; the second concert commemorates the 250th anniversary of the birth of both Bach and Handel with works by those masters, including cantatas by Bach and excerpts from Handel's Samson.

Beginning October 2, the chorus holds rehearsals in the Casa Italiana, New York, on Tuesday evenings. Voice trials will be held on September 25 and before the first two rehearsals. Tenors and basses are especially invited. Applications for membership should be addressed to the secretary of the chorus, Warren E. Traub, 330 South Second Avenue, Mount Vernon, N. Y.

Isaac Van Grove Reëngaged by Chicago Musical College

Isaac Van Grove, who produced The Romance of a People, has again been named a faculty member of the Chicago Musical College. Beginning with the fall term, Mr. Van Grove will train and instruct beginners in operatic showmanship.

ISAAC VAN GROVE

For a number of years Mr. Van Grove served on the faculty of the Chicago Musical College. He started his career with Mary Garden and later became musical director of the American Opera Company, which was followed by an eight-year engagement as producer and artistic director of the Cincinnati Summer Opera Company. Recently he was signed as stage director of the Chicago Grand Opera Company, which will have a six weeks' season at the Civic Opera House.

New York and New England to Hear Shankman

Samuel Shankman's itinerary for the 1934-35 concert season is now being formulated and tentative and definite dates have already been set for appearances in New York and New England. Mr. Shankman continues to broadcast weekly, and his two-piano performances with Elvira Rosina Geiger are a feature of several stations. Commendatore Giglio of the Teatro Venicia has arranged with Mr. Shankman and Mme. Geiger for the broadcast of an all-Italian program from Station WHOM.

Eva Jack Adds to Activities in Chicago

CHICAGO.—Besides directing the National School of Musical Education in Chicago and conducting normal and teachers' training classes here, Eva Jack has been engaged by

EVA JACK

the Columbia School of Music to hold normal and teachers' training classes and supervise children's class work.

In her teaching Miss Jack uses the principles of musicianship originated by Dr. Yorke Trotter of the London Academy of Music, where she received much of her musical training.

Dr. Spaeth to Lecture on Music

Sigmund Spaeth is to give a lecture course on the Appreciation of Contemporary Music, under the auspices of the New York School of Interior Decoration, beginning October 11. Enrollment is open to outsiders as well as pupils of the school, and the series promises to be of particular interest to adults desiring some knowledge of music, but without previous experience or performing ability.

Dr. Spaeth will hold his classes in the Carnegie Hall studios of James O. Boone, using the piano, voice and phonograph records for illustration, with his own Art of Enjoying Music as a text-book. There will be thirteen lectures and an examination in the course, each lasting one hour, with additional opportunities for consultation and general discussion.

In making his approach to music Dr. Spaeth will follow his own method of emphasizing human interest, general standards and universal patterns, instead of concentrating on technical details and historical or chronological background. Much of the important music of the world will be analyzed from the listener's standpoint, and great compositions of the past as well as the present will be included in this rapid survey.

Dr. Spaeth has also been reëngaged this fall at the Boston Public Library, for a series of four lectures on the Art of Enjoying Music, and is fulfilling many engagements with clubs and schools, as well as on regular concert courses. His most recent publication is a booklet, Music for Everybody.

Hanna Butler a Pioneer in Pitch Discovery

CHICAGO.—Hanna Butler, soprano and voice teacher of Chicago, recently commented on the statement made by Dr. Douglas Guthre at the Congress of Anthropologists held in London last month that new born babies' first cry corresponds in pitch to the note A, with 435 vibrations per second, which is the fundamental note of the international concert pitch. Mrs. Butler made this discovery several years ago, at which time she informed the Musical Courier. In Paris, Mrs. Butler explained her discovery to the president of the Savants Society of France and had two of her pupils, Margery Livingston and Mildred Robinson, demonstrate it. Both have since made appearances as professional singers. D.

Ponselle Sings on Radio

Rosa Ponselle began a thirteen weeks' radio engagement for the Chesterfield Hour, October 1.

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Chicago Symphony Orchestra to Mark Bach's Anniversary

Special Performances of the Master's Choral Works Announced—Harty and Stravinsky to Be Guest Leaders—Plans for Winter by Leading Concert-giving Groups Show Much Activity —National Federation of Music Clubs Board Holds Chicago Meeting

CHICAGO.—In this, its forty-fourth season, the Chicago Symphony Orchestra will include many works of Johann Sebastian Bach in celebration of the master's 250th anniversary. It is Dr. Frederick Stock's intention to give special performances of the B minor Mass and St. Matthew's Passion. In the presentation of both works the orchestra is to have the assistance of the Apollo Musical Club; Claire Dux and Jeannette Vreeland, sopranos, Rose Bampton and Kathryn Meisle, contraltos, Frederick Jagel and Dan Gridley, tenors, Chase Baromeo, baritone, and Fred Patton, bass, as soloists.

EMINENT GUEST CONDUCTORS

Among the eminent conductors to appear as guests during the twenty-eight-week season will be Sir Hamilton Harty and Igor Stravinsky. Thus far, the list of soloists includes the names of Dalies Frantz, Ossip Gabrilowitsch, Tomford Harris, Myra Hess, Josef Hofmann, Vladimir Horowitz, Benno Moiseiwitsch and Mae Doelling Schmidt, pianists; Bronislaw Hubermann, Nathan Milstein, Mischa Mischakoff, Viola Mitchell and John Weicher, violinists, and Emanuel Feuermann and Daniel Saidenberg, cellists. With the exception of a series of ten concerts in Milwaukee, Wis., and one or two out-of-town engagements, all the concerts of the orchestra this winter are to be played in its home, Orchestra Hall. Subscription concerts will be given every Thursday evening, Friday afternoon and on the second and fourth Tuesday afternoons of every month. In addition there will be fourteen Saturday evening popular concerts and a series of six young people's concerts to be given on the third Wednesday afternoon of each month starting in November. The Thursday-Friday concerts of October 18 and 19 open the season with Dr. Stock, in his thirtieth season, at the helm.

BERTHA OTT ANNOUNCES RECITALS

Concerts and recitals to be given under the direction of Bertha Ott during the coming season present the following artists: Anatol Rapoport, pianist, returned from his musical studies in Vienna, at the Studebaker Theatre on October 21; Georgia Kober and Theodora Sturkow Ryder, duo-pianists, Studebaker Theatre, October 25; Lois Wallner, soprano, making her recital début, at the Studebaker Theatre, November 4; Sergei Rachmaninoff's only piano recital, Orchestra Hall, November 11; Stell Andersen, pianist, Studebaker, November 18; Fritz Kreisler in his only violin recital, Orchestra Hall, November 25; Ted Shawn and his group of male dancers, Studebaker Theatre, November 25; Eleanore Steele, soprano, and Hall Clovis, tenor, duet-recitalists, Studebaker, December 2; Jacques Cartier, dancer, Studebaker, January 27; Estelle Berne, coloratura soprano, début recital, Kimball Hall, February 10; Stell Andersen and Silvio Scionti, duo-pianists, Studebaker, February 24; Josef Hofmann in his only piano recital, Studebaker, April 7; Viola Cole Audet, pianist, Kimball Hall, May 5; Edward Collins in a program of his own piano compositions, Studebaker, May 12.

CIVIC ORCHESTRA'S SIXTEENTH SEASON

Opportunity for young American musicians to gain the necessary routine in orchestral playing is again offered by the Civic Orchestra, which began its sixteenth season the first week in October. The orchestra is again under the direction of Eric DeLamarter, associate conductor of the Chicago Symphony Orchestra. In the capacity of musical director, Dr. Stock, conductor of the Chicago Symphony Orchestra, continues to supervise the activities of the Civic Orchestra. The training gained in the Civic Orchestra has enabled over ninety young musicians to obtain positions with the major symphony orchestras of the country. At the present time thirty members of the Chicago Symphony Orchestra are graduates. They include four first desk players. Besides being a training school for young symphony players, the Civic Orchestra is also a training school for conductors and includes in its work as well classes in theory and composition under Dr. Albert Noelte.

FEDERATION OF MUSIC CLUBS CONFERENCE

During the week of September 3, officers, board members and members of the National Council of the National Federation of Music Clubs assembled in Chicago for a national conference at the Chicago Woman's Club. Various subjects of vital importance were discussed by interesting leaders. The meeting wound up with a luncheon given the visitors by the Illinois Federation of Music Clubs and the Chicago district of the federation, on September 8, at the Chicago Woman's Club. Mrs. Louis E. Yager, president of the Illinois Federation, acted as toastmaster, assisted by Mrs. John Alexander Jardine, president of the National Federation. Those giving illuminating talks included Mrs. Jardine, Mr. and Mrs. Edgar Stillman Kelley, Charles Wakefield Cadman, Kathleen McLaughlin, Karleton Hackett and Herman Smith (president of the Music Educators National Conference). Among the subjects discussed were, modern trends in music; the attitude of the American newspaper toward music; music as a part of general education; music as an emotional outlet for children in the schools, and the view-point of the American composer toward the National Federation. The national biennial convention will be held in Philadelphia from April 23 to May 1, 1935.

DR. ALBERT NOELTE'S ACTIVITIES

Dr. Albert Noelte's summer vacation in northern Wisconsin was a combination of work and pleasure for during that time he finished the score of a Sinfonietta in three movements. He conducted his suite for strings and kettledrums with the Chicago Symphony Orchestra on September 3 and 6 on the Swift Bridge at A Century of Progress exposition. Dr. Noelte has been added to the faculty of the music department at Northwestern University, Evanston. He has been engaged to teach all forms of vocal composition, with particular emphasis upon the modern song. He also continues his connection with the Civic Orchestra's theoretical department.

CARA VERSON RECEIVES MEDAL

Cara Verson has received a gold medal from the club in Milan, Italy, on whose concert course she played last April.

A CENTURY OF THE DANCE

At the Ford Symphony Gardens at the Century of Progress exhibition, A Century of the Dance was presented from September 20 to October 4. A Century of the Dance is a ballet in five episodes from the pen of the prolific composer, Felix Borowski. The production was directed by Jacques Samossoud and the ballet proved one of the foremost entertainments produced at the Fair. The cast was excellent, the orchestra performed well and the staging and costumes were magnificent.

CHICAGO SINGERS ENGAGED BY OPERA

Among the Chicago singers secured by the management of the Chicago Grand Opera are Hortense Drummond, mezzo contralto, and Maude Key Shelton, dramatic soprano. Both young women have won operatic recognition in Europe—Miss Drummond in Italy and Miss Shelton throughout Germany.

HENIOT LEVY PUPILS

Ruth Taylor, for many years a student of Heniot Levy, has been engaged as teacher of piano at Doane College, Crete, Neb. With Beatrice Eppstein and Elizabeth McSwain, two other Levy pupils, Miss Taylor appeared in several recitals at the Hall of Religion, A Century of Progress, during August.

ANATOL RAPOPORT'S CHICAGO RECITAL

Anatol Rapoport returned from his studies in Vienna and gave a piano recital in his home town on October 21, at the Studebaker Theatre, under the direction of Bertha Ott. Young Rapoport began his musical education in Chicago and after graduating from the Tuley High School he left for Europe, completing his musical education in the master classes of Dr. Paul Weingarten at the Fachhochschule für Musik, Vienna, in the composition classes of Dr. Josef Marx at the State Academie, and in the school of conducting under Oswald Kobasta.

KARLETON HACKETT STUDENTS

Dora Lyon, soprano, from the class of Karleton Hackett, was heard in joint recital with Allene Herron, pianist, and Frederick Stoddard, cellist, at the Illinois Host House, Century of Progress, on Labor Day.

Fern Mathes, who received her bachelor and master degrees under Mr. Hackett at the American Conservatory, has been engaged as instructor in singing at the State Teachers College, Potsdam, N. Y.

SIGMA ALPHA IOTA PROGRAMS

Sigma Alpha Iota presented the following artist members in a program at the Illinois Host House, A Century of Progress, on September 12: Ann Sabo, mezzo-contralto, and Marguerite Ullman, pianist.

The local chapters of Sigma Alpha Iota have offered thirteen programs at A Century of Progress. Nina Shumway Knapp, Gamma province president, has had charge of all arrangements for the programs.

Sigma Alpha Iota's fourteenth program at A Century of Progress, on September 14, had Ruth Haroldson, violinist, and Virginia Knapp, soprano, as soloists, with Fern Weaver and Nina Shumway Knapp as accompanists.

CHICAGO MUSICAL COLLEGE

Margaret Tucker, from the studio of Rudolph Ganz, is now teaching in Baker, Ore.

The following are recent engagements of students of the violin department: Fred Dvonch gave a recital in Aeolian Hall, New York, on September 18, and appeared before the Saint Cecelia Society of Grand Rapids, Mich., on October 3. He will give a Chicago recital later in the month. Eddie Wencel was soloist at Saint Fidelis Church on September 29, and Jerome Gumbiner played at the Illinois Host House on August 27.

S. A. I. sorority entertained the faculty and collegiate students on September 16.

After appearing with the Gilbert and Sullivan company during its Chicago engagement at the Studebaker Theatre, Lorena Anderson and Virginia Gaines, sopranos, are now on tour and have appeared in Milwaukee and Madison, Wis.; Freeport, Ill., and Des Moines, Ia. Both are students at the college.

William Webb and Theodore Christensen, pupils of Victor Chesnais, are members of the chorus appearing with the Fokine ballet at Ford Gardens, A Century of Progress.

Diane Davies, soprano from the studio of Mme. Gardini, is soloist at the Kitty Davis salon.

The following pupils of Eva Shapiro demonstrated the Curtis Class Piano Method at the Illinois Host House on August 30: Eleanor Chavin, Richard Bechtold, Dorothy Tauber, Francis Liss, Myra Stein, Mazzie Kennard, Rosalyn Berezner and Rosalyn Kesselman.

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Sept. 7—GLOUCESTER THREE CHOIRS FESTIVAL
26—PROMENADE
28—PROMENADE

Oct. 4—PROMENADE
9—FOLKESTONE
10—COLCHESTER
13—QUEENS HALL RECITAL WITH YELLY D'ARANYI
17—CAMBRIDGE
18—PHILHARMONIC SOCIETY
20—SHERBORNE
22—HARROW SCHOOL
29—WYCOMBE ABBEY
31—B.B.C. SYMPHONY CONCERT

Nov. 3—HASTINGS
6—THE HAGUE (ORCHESTRAL)
7—ROTTERDAM ORCHESTRA
8—HAARLEM ORCHESTRA
11—HILVERSUM
13—AMSTERDAM
15—THE HAGUE
23—BELFAST
26—ST. ANDREWS

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Narrowness of Opinion Described as Bane of Voice Teaching Profession

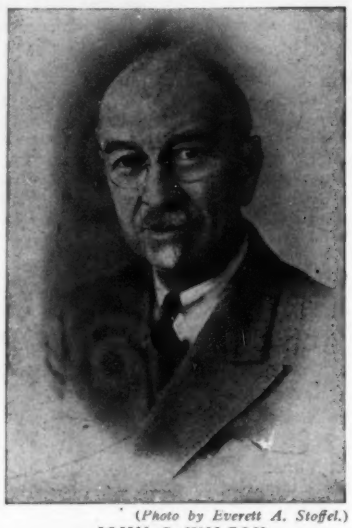
"Tight-minded" Resistance to New Scientific Discoveries Decried by John C. Wilcox, Denver Pedagogue

John C. Wilcox of Denver, Colo., is emphatic in his condemnation of his colleagues in voice pedagogy who are not receptive to the scientific research which is going on in their profession.

"I do not mean to imply that members of the vocal teaching profession are more tight-minded than the common run of human beings," Mr. Wilcox said. "Probably they are not. But they have been obliged for so long a time to sail a meagrely charted sea, guided by empirical traditions and their own instinctive opinions rather than by the beacon lights of scientific information, that it is peculiarly difficult for them to recognize and accept authentic guidance when it is offered.

"It seems to me that only 'tight-minded' individuals can fail to see that more definite information regarding vocal phenomena has been brought to light during the past few years through scientific research than the sum total of vocal information prior to such research. This new information has been recorded in pamphlets and books which are accessible to anyone sufficiently interested to procure them; yet my observation leads me to believe that a small percentage of the vocal teaching profession is even aware of the existence of such information, let alone being familiar with it.

"Not only are many teachers unaware of the new information, but some of them apparently wish to retain their unawareness. They seem to resent the idea that there is something important to learn that might force them to revise their thinking. They do not welcome facts which jab their personal opinions in the 'proud flesh,' as Albert Edward Wiggam expresses it.



(Photo by Everett A. Stoffel.)
JOHN C. WILCOX

Twofold Rôle of Science

"It is such 'tight-minded' resistance to new information and revised thinking that must be overcome if the vocal teaching profession at large is to meet fully the educational challenge of today. It is no longer sufficient for the voice teacher to retail at so much per hour the supposed traditions of *'bel canto,'* supplemented by his own empirical deductions with regard to the functional lows of the vocal organism. Too many of the traditions and deductions are revealed as fallacious by modern science. It is true that scientific research, while upsetting some of the pet traditional theories of the vocal profession, has on the other hand justified certain traditional practices by showing them to be in accord with natural vocal laws. That constitutes a double contribution—discrediting incorrect practices and authenticating correct ones.

"It is well for all of us in the vocal teaching profession to realize that we have been obliged to pursue our work with a relatively meagre background of actual information regarding the physical characteristics of the human voice mechanism. Through the processes of trial and error, a small company of men and women who were endowed with peculiarly sensitive ears and logical minds have learned how to get rather satisfactory results in training and developing the human voice-instrument. From the precepts and practices of this company of leaders, the rank-and-file teachers and singers have absorbed the theories which guide them in their professional efforts.

"The fact that a number of successful teachers and many fine singers have emerged during the many years of such empirical procedure should not blind us to the fact that the percentage of failures in the vast army of students who have tried to develop singing voices has been far too high; nor to the equally obvious fact that the percentage of finely endowed singers whose voices have remained fresh and vital to the age-limit of normal physical vigor has been far too small.

"Let us not deceive ourselves. The greatest singers in every generation, from the fabled *bel canto* period to the present day, have been natural singers. Voice training *per se* has played a relatively small part in the development of a great majority of these singers who have won the plaudits of the world. We can hardly point with pride to these natural singers as exhibits to prove the adequacy of voice teaching as it has been practiced through the ages, or as it is being practiced today. Conversely, the fact that so few of these superlatively endowed singers were able to avoid vocal deterioration after their first few years of youthful vigor, proves how much they needed foundational training that would have enabled them to conserve their vocal resources.

Retaining Vocal Powers to Old Age

"I believe it reasonable to assume that the vocal organism of the human body should function efficiently until that period in life when advanced age causes general physical disintegration to begin. There have been a few—pitifully few—singers who have retained their vocal powers to sixty years or over. When we better understand the vocal laws, and how to impart them, I believe that singers who retain their voices, unimpaired, to sixty years of age will no longer be rare exceptions.

"If we realize, then, that our actual knowledge of functional vocal laws is still rather meagre, and that voice teaching of the past, despite its many fine achievements, must acknowledge too large a percentage of failures, we should gratefully welcome all the new information that modern science offers to guide our future teaching practices.

"We have long had access to a ponderous library of opinion regarding the human voice and its functions. It is well that we are now starting a library of information.

"A few earnest workers in the fields of scientific research are enabling us to substitute information for opinion in our vocal thinking. If we accept their findings with open minds, concerned only with learning the truth, willing to put aside any or all of our pet theories which cannot be reconciled with the truth as it is revealed by the light of new information—then we shall be worthy of our calling. If we persist in being 'tight-minded,' unwilling to revise our thinking, more concerned with defending our own opinions and prejudices than in receiving information, we belong in the discard and will surely land there, sooner or later.

"There are enough things about this marvelous, complicated, mysterious instrument that produces the human voice which we cannot know at this time. Science has still much research ahead before it can reveal to us all the functional laws of the vocal organism. This fact should keep the wisest ones humble. If we fail to acquaint ourselves with the information that *is* available, so that we may carry on our work in accord with the soundest knowledge of the day, we shall prove ourselves mentally lazy and disgustingly stupid. To paraphrase:

"You can lead an ass to knowledge,
But you cannot make him think.

"My advice to the 'tight-minded' vocal teacher is—don't be an ass!" B.

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Rabinoff Outlines Cosmopolitan Opera Schedule

The new season of international grand opera in which Max Rabinoff is to present the Cosmopolitan Opera Association at the New York Hippodrome will open on October 8 with a performance of Carmen. Coe Glade is to take the title rôle, and Armand Tokatyan sings Don José. Operas scheduled for the rest of the week comprise: Boris Godounoff, Tuesday and Friday; Lohengrin, Wednesday; La Boheme, Thursday evening and Saturday matinee; Carmen, Saturday night; Aida, October 14. Besides these productions, the season's repertoire includes Samson and Delilah, Manon, Faust, La Traviata, Tosca, Andrea Chenier, Tristan and Isolde, Cavalleria Rusticana, Pagliacci, Lucia di Lammermoor, Die Walküre, Khovantschina, Le Coq d'Or and Prince Igor.

In addition to the artists already mentioned, a partial list of the company's personnel includes: Beata Malkin, Violetta de Strozzi, Paola Autori, Anne Roselle, Sylvia Seid, Marie Budde and Jana Nigrey, sopranos; Sigrid Onegin, Sonia Sharnova, Bruna Castagna and Lydia Koretsky, contraltos; Carlo Morelli, Angelo Pilotto, Pietro Bussy and Otto Lassner, baritones; Max Panteleieff, Amund Sjovik, Paul Dufos and Dudley Marwick, basses. Cesare Sodero has been added to the list of conductors, which includes Michel Steiman, Franco Autori, Paul Eisler and Alberto Sciarretti. Dr. Ernst Lert is the director of *mise-en-scène* and Victor Andoga is his assistant. Benjamin Altieri is the technical director.

Mr. Rabinoff has engaged a complete Russian unit for Russian operas which includes, in addition to Mr. Panteleieff, Ivan Ivantzoff, Alexis Tcherkassky, Ivan Velikanoff, Vladimir Deloff, Vasily Romakoff, Lydia Koretsky, Michail Shvetz, Joseph Kallini, Marguerite Hawkins, Elena Shvedova, Nadine Fedora, Florent Stonislavsky, Edwina Eustis, Boris Belostotzky and Stefan Slepoushkin. The Russian productions are under the supervision and furnished by the Art of Musical Russia (Mr. Ivantzoff, president and artistic director).

People's Symphony Concerts Announce Winter Series

The People's Symphony Concerts will again give a series of six artists' recitals for students, workers, teachers, artists and professionals at Washington Irving High School, New York. The series includes: October 28, Felix Salmond, cellist; November 23, Harold Samuel, pianist; December 22, Mischa Levitzki, pianist; January 26, Toscha Seidel, violinist; February 23, Mieczyslaw Munz, pianist; March 17, Ernest Hutcheson, pianist.

The People's Symphony Concerts also announce a course of six chamber music programs at Washington Irving High School. The following organizations will participate: October 7, Gordon String Quartet; November 2, Clarence Adler and Boris Koutzen in a sonata recital; December 16, Stradivarius Quartet; January 4, Barrère-Salzédo-Britt; February 15, Musical Art Quartet; April 5, Budapest String Quartet.

Harold Henry's Activities

Harold Henry, after an active summer term devoted to preparing the four recital programs that he will use this season and to his large class of pupils, took a four weeks' holiday. He spent three weeks on Long Island, followed by a visit to the Berkshires, to attend Mrs. Elizabeth S. Coolidge's festival in Pittsfield, Mass. Mr. Henry has returned to New York and resumed his teaching. His first recital will be given in October.

JOSEPHINE FORSYTH,
composer of a musical setting of The Lord's Prayer, and other vocal and instrumental numbers. Among the recent performances of The Lord's Prayer was one at the Court of States, A Century of Progress Exposition, under the auspices of the Good Will Centre. The chorus on this occasion was made up of 800 voices, including the Carl Craven Ladies' Chorus, Olivet Chorus, Chicago Welsh Male Choir and the Fine Arts Club. (Photo by Apeda.)

Portland, Ore., Plans Music Season of Brilliance

Portland, Ore.—Local music lovers are looking forward with eager anticipation to the opening of the musical season, which promises to be a brilliant one. The Portland Symphony Orchestra's calendar calls for fourteen concerts, Dr. Willem van Hoogstraten directing. Programs will also be given by the Junior Symphony Orchestra (Jacques Gershkovitch, conductor), Women's Symphony Orchestra (D'Zama Murielle, conductor), Apollo Club (Ferenz Steiner, director), and other organizations. Steers & Coman have booked a number of soloists, as has the Ellison-White Bureau (Frank E. Andrews, manager).

Hugh Winder has been appointed director of the Portland Civic Choral Society, a new organization. Roy R. Hescock is assistant director. Officers of the society include Jack J. Layton, president; Ziska Agidius, vice-president; Roy C. Brodie, secretary; R. P. W. Prentys, treasurer. J. R. O.

Musical Art Quartet on the Air

Musical programs featuring outstanding young concert artists and ensembles are being heard over an NBC-WJZ network on the five Sunday evenings in September.

The Musical Art Quartet, assisted by Katherine Bacon, pianist, and Harry Farbman, violinist, were presented on September 2. They played the concerto in A minor by Ernest Chausson. On the following Sunday, the quartet, with William Hymanson, violist, gave the Brahms quintet for strings in F. Subsequent programs during the month presented a Glazounoff quintet, a clarinet quintet by Mozart, and a Beethoven septet for strings and wind instruments. These were played by the Musical Art Quartet, assisted by Elizabeth Greenspun, cellist; Jeannette Scheerer, clarinetist, and members of the NBC staff orchestra.

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Providence Orchestra to Open Season

Concert Courses Announced for Rhode Island Centres—Other Musical Events

PROVIDENCE, R. I.—The Providence Symphony Orchestra (Wassily Leps, conductor) has begun rehearsals for the season. The initial concert will take place on November 22 in the Metropolitan Theatre. The program contains Andon, a composition of Mr. Leps for orchestra, soprano, tenor and bass solos and chorus. It is in the form of a symphony with voices included. The words were written by John Luther Long, author of the original story from which Madam Butterfly was adapted, and for many years a close friend of Mr. Leps.

The Boston Symphony Orchestra and the Community Concert Association will hold their usual series of concerts in Providence this season.

The Community Concert Association presents Lawrence Tibbett, Nathan Milstein, the Cleveland Orchestra (with Artur Rodzinski conducting), Gregor Piatigorsky, Ethel Bartlett and Rae Robertson, and Rosa Ponselle.

The Savoyards, under the direction of John B. Archer, will this season present The Yeomen of the Guard, having given previously Patience, The Gondoliers and Ruddigore.

BACH ANNIVERSARY TO BE MARKED

The Federal Hill House School of Music is planning a program in commemoration of the 250th anniversaries of Bach and Handel, at which the school will offer the Peasant's Cantata (Bach) in operatic form. The cast has solo voices and mixed chorus and dances of the peasantry.

The East Greenwich School of Music has opened for its first year. The faculty includes Mabel Palmer, piano, organ and harmony; Ruth Burnham Lenz, piano, piano classes and history; Julia Stacy Gould, vocal ensemble; Hope Hammett, violin; Ruth Briggs, cello and string ensemble.

Elsie Lovell Hankins has been engaged for the Christmas performance of the Messiah by the Handel and Haydn Society of Boston.

The University Glee Club (Berrick Schloss, conductor), will give the usual three concerts this season, with Oskar Shumsky, boy violinist, Vera Osborne, soprano, and Jean Bedette, cellist, as soloists.

Much interest has been caused by the announcement of a recital in Memorial Hall by Nelson Eddy, baritone. Mr. Eddy was born in Pawtucket, R. I.

SERIES IN PAWTUCKET

The Pawtucket Civic Music Association announces its series of concerts to be held in the Senior High School. They will feature the following soloists: Mischa Levitzki, pianist, Nelson Eddy, baritone, with Theodore Paxson as soloist and accompanist, and the Maganini Chamber Symphony of New York.

The Chaminade Club program for the year includes the Goding-Thiede-Zeise Trio of Boston and Edward Austin Kane, tenor.

The Schubert Club announces a lecture-recital on the Sonata by Klaus M. Goetz, of Cambridge. B. N. D.

Music at Banff

BANFF, ALTA.—A series of summer courses in the arts related to the theatre, including folk-song, lute and theatre improvisation, has attracted to Banff over 200 drama students. Lectures and theatrical performances continue into September. The studies are arranged by the University of Alberta's Department of Extension, directed by Prof. E. A. Corbett and supported by a generous grant from the Carnegie Trust Fund.

Prof. Roy Mitchell of New York University, organizer and part designer of the Hart House Theatre in Toronto, with two of his university associates, Wallace House and Jocelyn Taylor, lectures respectively on voice and the theory of acting on folk-song interpretation and on costume, make-up and eurhythmics. Elizabeth Sterling Haynes, of the Department of Extension at Alberta University, is lecturing on dramatic literature, play analysis and choric speech. Prof. Corbett is planning a more comprehensive series of courses for next summer in Banff.

A recent concert in Mount-Stephan Hall at the Banff Springs Hotel offered serious music as usual, but with a lighter note added in a performance of Haydn's Toy Symphony (believed to be the work's première in the Canadian Rockies), which enlisted eleven musicians, including the Banff Springs Trio, assisted by five players from the hotel's dance orchestra and three more from the hotel's musical guests. Murray Adaskin conducted. The evening's soloist was Frances James, who, like the members of the trio, is a Toronto artist. She sang an English group and numbers in French by Debussy and Duparc, accompanied at the piano by Louis Crerar. A.

Activities at the MacDowell Colony

PETERBOROUGH, N. H.—The MacDowell Colony has been the scene of much activity this summer. Among the musicians and other artists who have visited it this season are Charles Wakefield Cadman, Harold Morris, Edwin J. Stringham, Mrs. H. H. A. Beach, Sol Cole, Grant Reynard, Edwin Alexander Robinson, Alan Jenkins, Carl Carmer, Frances Frost and Tess Slesinger. Mrs. Edward MacDowell recently entertained members of the colony in the evening at her home, Hillcrest. Mrs. MacDowell also included on her current schedule an appearance at Cape Cod in the interest of the association and a recital at the Peterborough Golf Club, when she was assisted by Mr. Cadman.

French Violinist to Marry New York Physician

Announcement has been made of the engagement of Jacqueline Salomons, French violinist, who has made three tours of the United States, to Dr. Moses Einhorn of New York City. Miss Salomons, the daughter of Mr. and Mrs. Davis Salomons, at the age of sixteen was awarded first prize at the Paris Conservatoire, where she studied with Jules Bouceret and Yvonne Astruc. She made her Paris début that same year at the Salle Gaveau and her American début at Town Hall three years ago when she was only eighteen years old. She followed this with an extensive tour as assisting artist to Beniamino Gigli, and has returned during the past two seasons for tours of her own. She plans to continue her career, making her home in New York City.

Dr. Einhorn is a stomach specialist, associated with Beth Israel Hospital in this city. He is now in Paris. The wedding is to take place in Paris next May. Miss Salomons will come to this country early in December for a recital tour.

Mme. Gardini Hears Pupils in Cincinnati

Mme. Gerster-Gardini returned to New York from her vacation on August 12. During her visit in Cincinnati, O., she was invited to the Zoo Concerts where one evening she heard a program directed by Walter De Vaux, brother-in-law of Verna Carega, a pupil of Mme. Gardini. Among the participating artists were two of her students, D. Moody Fe Faux, baritone, and Walter Ebersold, tenor. The following evening Mme. Gardini attended a performance of Faust at the Nippert Stadium of the University of Cincinnati, and had the pleasure of hearing another former pupil, Lydia Dozier, as Siebel.

Music Club Official Hurt in Accident

PHOENIX, ARIZ.—Mrs. John D. Williams (Mary Mildred Smith), second vice-president of the Arizona Federation of Music Clubs, was severely injured in an automobile accident at Long Beach, Cal., last month. Mrs. Williams is a graduate of the Cincinnati (O.) Conservatory of Music, where she was a piano pupil of Mrs. Edgar Stillman Kelley. Later she studied in Paris with Moritz Moszkowski. After her return to America she taught two years at the Arizona School of Music, Phoenix, and then went to take charge of a private class in Clifton and Morenci.

She has been active in the cause of music and in the work of the federation. She has organized several senior and junior clubs, and has been president of the clubs at both Morenci and Safford. E. S.

Vincent Sorey Features Claudio Frigerio

Claudio Frigerio, baritone, formerly of the Metropolitan Opera, sang for Vincent Sorey's concert on September 21, over Station WINS. Mr. Frigerio presented one of Mr. Sorey's own compositions, Song of My Soul, for the first time on the air. He also was heard in Rossini's Tarantella. Featured with Mr. Frigerio was Louise Caselotti, operatic contralto, who devoted her part of the program to popular selections.

Giorni's Works Played at Summer Concert

DALTON, MASS.—A concert took place here in the First Congregational Church, August 28, the sixth event under the Musical Advancement Plan under the direction of Horace Hunt, organist and choirmaster. The program was made up of Bach choral works and English madrigals sung by the Choir Concert-Chorus; Aurelio Giorni's Cadenabbia for voice, string quartet and piano, featuring Rosamond Chapin, the Manhattan String Quartet and the composer at the piano. Miss Chapin also sang three early Italian songs, with Mr. Hunt at the piano. In conclusion the choir offered *a cappella* numbers by Gibbons, Dowland and Bach. The concert maintained a high level of musical attainment. The choir has a swelling tone, richly colored and expressive and eloquent of excellent training. In the Cadenabbia, Mr. Giorni scored as the writer of a work of beauty, skilful construction and effectiveness and as a pianist of artistic integrity. The quartet and Miss Chapin proved interpreters of merit and insight. R. P.

Chautauqua Music Series Concluded

Music was again a feature of the sixtieth anniversary season at Chautauqua, N. Y., which closed recently. For the twelfth summer Albert Stoessel, director of music at the lakeside resort, conducted the symphony orchestra. A full ensemble of fifty players was heard during part of the summer, and before the arrival of the larger ensemble, Georges Barrère conducted the Chautauqua Little Symphony. Mr. Barrère's programs included classic symphonies and numbers by American and foreign composers. The programs for the larger group included Beethoven and Brahms symphonies, and works by Franck, Mozart, Glazounoff and Sibelius, also Debussy, Elgar, Griffes, Hanson, Marion Bauer, Bach and Wagner, and Mr. Stoessel's own Festival Fanfare. Soloists with the symphony have included Ernest Hutcheson, Mischa Mischakoff, Barrère, Georges Miquelle and Joseph Knitzer.

The Chautauqua Opera Association, under the direction of Mr. Stoessel, presented Gilbert and Sullivan's Pirates of Penzance and The Mikado, Donizetti's Daughter of the Regiment, La Boheme by Puccini, Henry Hadley's Bianca and Puccini's Gianni Schicchi.

Chamber music concerts have also been held. Schönberg's Verklärte Nacht, the Ravel quartet, the Griffes sonata for piano (with Harrison Potter, soloist) and the Debussy violin sonata (with Mr. Stoessel playing the violin and Mr. Potter at the piano) were among the works heard in this series. The Schönberg composition held added interest because the composer spent the entire season at Chautauqua.

RUDOLPH THOMAS

conducted the last of the season's Naumburg Concerts in New York on Labor Day (September 3). Mr. Thomas gave a summer course in music at Marymount College, Tarrytown-on-Hudson, N. Y., from July to September. His plans for the coming season include the production of Louis Aubert's La Forêt Bleue for the National Music League. Rehearsals were to begin the first week in September.

Songs by Grace Leadenham Austin

Three new songs by Grace Leadenham Austin are to be published soon. The titles are Rain at Night, words by the English author, Anne E. Williams; Sleepy Land and Love in the Mist, the words of both of which are by Miss Austin.

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REVIEWED BY LEONARD LIEBLING

BOOK

Begegnung mit Dem Genius; by Ludwig Karpath.

The title of this book (in German) by the renowned Vienna music critic, might be roughly translated as "Encountering Genius."

In the 413 pages of Dr. Karpath's volume, there is a wealth of matter which should furnish material for Arthur M. Abell, who is collecting data for his forthcoming treatise on the origin and nature of genius.

Dr. Karpath's work represents his memoirs based on his close association with such towering personages and personalities as Wagner, Brahms, Mahler, Richter, Nikisch, Reger, Lehar, Puccini, Mascagni, Leoncavallo, Mottl, Saint-Saëns, Princess Hohenlohe, and others.

It is impossible to undertake even a scanty résumé of the treasures of tonal history, unfamiliar facts, and gossip, which fill the Karpath pages. The most lively and interesting period of musical history is spread revealingly before the reader. One follows many new angles of the Wagner-Brahms-Cosima-Liszt relations, and even at this late day, such inside peeps remain intensely fascinating.

Dr. Karpath, an intimate of Mahler and reverent believer in his genius, devotes much space to that composer-conductor. We learn the inside story of his engagement (in which Karpath played a part) at the Vienna Opera, and of his resignation from that institution. The author offers some searching analyses of the Mahler traits, as a man and a musician. (A special chapter tells why Weingartner was not engaged by the Vienna Opera.)

Brisk writing, keen observation, deep musical knowledge, and hundreds of anecdotes (besides illustrations, letters, and other picturesque documents) make Dr. Karpath's contribution a book of singular charm and musical value. It should be translated into English.

The title page bears a dedication to the widow of Gustav Mahler. (Fiba Verlag, Vienna and Leipsic.)

NEW MUSIC

Reviewed by R. M. Knerr

For Symphonic Band

Choral Prelude, Wir Glauben all' an einen Gott, by J. S. Bach; transcribed for symphonic band by James R. Gillette.

Bach's great choral prelude for organ has been treated with discernment in this instrumental dress. The vigorous basic theme of the gigantic fugal composition lends itself well to utterance by the band. Mr. Gillette's transcription is one within the capabilities of advanced student organizations and an attractive item for professional groups of serious purpose. The ideal ensemble called for in the scoring is two flutes, two oboes, bassoon, English horn; one E flat clarinet, eight first B flat clarinets, twelve second and third B flat clarinets, two alto clarinets, two bass clarinets; soprano, alto, tenor, baritone and bass saxophones; six first and second trumpets; six third and fourth trumpets; two first and second horns in F; two third and fourth horns in F; two first and second E flat horns; two third and fourth E flat horns; four first and second trombones; two third trombones; one baritone (treble clef); two baritones (bass clef); six tubas; one string bass; and timpani. The work covers twelve pages in full score. (M. Witmark & Sons, New York.)

For Orchestra

Five Miniatures, by Paul White.

An American violinist, composer and conductor, active as a member of the Eastman School faculty, contributes five clever, impressionistic pieces marked by poetic fancy and a touch of humor. Extremely brief, the entire set covers only nine pages in full score and is economically instrumented. The lyrical opening section, By the Lake, is scored for flute, bassoon, vibraphone or bells, harp or celeste, piccolo, first violins, cellos and basses, tam-tam and cymbals. Caravan Song is for English horn solo, accompanied by harp. Waltz for Teenie's Doll is a sort of children's dance simply arranged for the usual strings, flute, oboe, clarinet in B flat, xylophone, wood-block, vibraphone or bells. The lumbering Hippo Dance utilizes only three trombones and three basses. The final vivacious Mosquito Dance exploits flutter-tongue effects in the brass and some novel sand-paper "harmonies." (Elkan-Vogel Co., Inc., Philadelphia.)

Malaguena, by Ernesto Lecuona; special orchestral arrangement by Ferde Grofé.

The widespread vogue of Lecuona's Malaguena from the piano suite, Andalucia, has no doubt caused demand for an orchestral treatment of this piquantly rhythmic work. Ferde Grofé, renowned in his own right as a composer for symphonic jazz band, has demonstrated his masterly scoring ability in this arrangement. It is an exciting item, one which could hardly fail to appeal to an audience or to set feet tapping. The instrumentation is for piano, the usual strings, flute, clarinet in B flat, three trumpets in B flat, two trombones, two E flat alto and one B flat tenor saxophones, bass, and timpani. (Edward B. Marks Music Corp., New York.)

For Two Pianos, Four Hands

Contre-Dance No. 1 by Beethoven and **Prelude in E** from the Bach sonata for violin solo by J. S. Bach; transcribed for two pianos, four hands, by Louis Victor Saar.

The famous flat shoe dance of the immortal Ludwig, which has served as a boon to endless terpsichoreans, here emerges in an attractive guise for two-piano performers. It is arranged with skill by Mr. Saar, himself a composer of long experience. The version presented, while sparkling and variegated in its scoring, is of comparatively simple technical demands.

The prelude from Bach's sixth unaccompanied violin sonata also presents fascinating material, but this is a far more exacting number. The rhythmic strictness necessary for satisfactory Bach performances requires unusual control and coördination between the players. It is a brilliant transcription when mastered, and doubtless would be superbly effective in the hands of adepts in this type of playing. (J. Fischer & Bro., New York.)

For Piano Solo

Modern Piano Works by Jose Ardevol, Alejandro G. Caturla, and Gerald Strang.

The July issue of New Music, that zealous protagonist for the *dernier cri,* provides something for the modernist's piano in the form of five brief works by composers of North and Latin America. Ardevol, born in Barcelona in 1911, lives in Havana, where he has founded and conducts a chamber orchestra and also functions as pianist and lecturer. His Sonatina is in two short movements, covering but three pages, and is written in fairly simple idiom. The direction *sempre tranquillo, amabile,* gives an inkling of the spirit of this slight but piquantly rhythmic piece. Caturla, a native Cuban who studied in Paris, specializes in the tunes and rhythms of the Cuban Negroes. His Preludio Corto No. 1 and Sonata Corta are each but a page or less in length. The former abounds in rather formidable chords and the latter (written on three staves) is a pleasing and spirited essay in modernistic counterpoint. Gerald Strang, a Canadian, born in 1908, and living in California, contributes two short pieces. The first, entitled Eleven, exploits tone clusters and is dedicated to Henry Cowell (it also spills over onto a third staff), while the second, called Fifteen (seconds or minutes?) is a lively *allegro furioso,* in which the pianist has an opportunity to employ not only legato and staccato style, but also martellato or "hammering." All the pieces are interesting and provocative and should supply material for discussion in modernistic circles. (New Music Quarterly, San Francisco, Cal.)

For Piano (Elementary)

Little Songs for Little Players; a first book for piano, by Hazel Gertrude Kinscella, with illustrations by Dwight L. Kirsch.

Following the prevalent trend of providing words as well as music of simple piano pieces on subjects common to the child's experience, Miss Kinscella has compiled a charming and understanding little book for the beginner. The child may sing as he plays. The pieces in some cases are given in two versions, so that, as the author says, "he will in the end be as independent as possible in the use of easy rhythms and of both treble and bass clef signs; in playing, and in the practise of transposition (written and unwritten) in simple keys; in use of melody line written both with and without rests; and in the first steps toward ability to play well-balanced accompaniments for the singing voice. The pleasures of duet-playing are also suggested. Explanations of musical symbols and all technical matters are left to the teacher." The book gives suggestions to the child, and provides delightful little verses, sketches and a simple diagram of piano keys. (Carl Fischer, Inc., New York.)

For Two Violins and Piano

Divertimento in D, op. 45, by H. Waldo Warner.

Formerly for a score of years the viola player of the London String Quartet, Mr. Warner has in recent years devoted most of his time to composition. In this field he has produced several string quartets and other chamber music works, winning the Coolidge Prize for his trio and the Philadelphia Musical Fund Society award for his quintet. The present opus is devised in the picturesque "olden style," which his familiar suite also utilized, based on early dance forms. The Divertimento comprises eight sections, Fuga, Aria, Corrente, Sarabande, Gavotte et Musette, Pastorale, and Rigaudon. Needless to say, there is a plethora of dainty grace about all of them. This is refreshingly simple and charming music, with opportunities for solo playing in the various numbers. A delightful and spirited composition, it is not beyond the capacities of skilled members of school ensemble classes. Moreover, there is no hint of perplexing harmonic problems, and those who love the music of earlier centuries will welcome it for this reason in the programs of professional organizations. There is another version of the work, for violin, viola and piano, issued by the same publisher. (J. Fischer & Bro., New York.)

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For Violin and Piano

Second Sonata, for violin and piano, by Quincy Porter.

This work in three movements by one of the younger native composers of substantial achievements was chosen for engraving by the Society for the Publication of American Music. It is a fairly conservative composition, both rhythmically and in harmonic style. Essentially playable, it offers many attractive moments of lively, incisive bravura work, as well as a bit of poignant lyricism in the muted passages of its middle *andante* movement. Mr. Porter's sonata, while in no sense revolutionary, possesses the rare attribute of "character." Throughout, it is conceived with sound musicianship rather than being merely bizarre "paper" music. The final *allegro con fuoco* is broad and spirited. The style is spare, pithy, without excess padding. (G. Schirmer, Inc., New York.)

Three Compositions by Alfredo Casella.

Casella has arranged some of the salient passages of his recent orchestral compositions for violin and piano. They include a Preludio e Danza Siciliano from the ballet La Giara, a lilting and pungent bit of folk rhythm; a Cavatina e Gavotta from his Serenata, the first a tuneful and slightly sentimental adagio, the second a vivacious staccato dance; and finally the Minuetto from his Scarlattiana, a simple and dainty allegretto with passages in double-stopping. All these numbers are engaging and all bear the musicianly *imprimatur* of a composer whose more recent manner has harked back to the simplicity of the older past of Italian music. (Universal Edition, Vienna; American agents, Associated Music Publishers, New York.)

Christmas Cantatas

The Birth of Christ; short Christmas cantata for chorus of mixed voices, with soprano, tenor and baritone soli, with piano or organ accompaniment; by Willy Richter.

The text of this short work (about twenty minutes in performance) is drawn from Luke II, 8-14. After a brief prelude the baritone sings one line of recitative prefacing the Annunciation, in which the voice of the angel is given to the tenor, again in recitative. There follow an *andante pastorale* of melodious effect for the organ; a baritone recitative, "And there were shepherds," interrupted by the mixed chorus on the words "And they were sore afraid"; more passages for the baritone and tenor ("Fear not"), and the pronouncement by the women's chorus (four voices) "For unto you is born." The soprano soloist has the words "And this shall be a sign." An *allegro agitato,* with rather modern harmonic effect, introduces the baritone recitative announcing the appearance of the heavenly host, whereupon the work ends with a jubilant "Glory to God in the Highest" developed to a stirring climax by the mixed chorus, with reiterated "Hallelujahs."

Mr. Richter writes in sturdy and eminently practical fashion, with a keen eye to dramatic effect, and with economy of means. None of the solos are especially difficult and the choral writing is tuneful and gratefully contrived. The work fills a need for compositions longer than the usual anthem and shorter than the average cantata. (Harold Flammer, Inc., New York.)

The Heavenly Child; a Christmas cantata for mixed quartet of solo voices, mixed choir and organ; by Bernard Hamblen.

Choirmasters in search of a Yuletide cantata marked by simplicity and tuneful expressiveness will find much in the present work to commend it. The writing betokens an experienced hand and an understanding of the needs of the ordinary church choir. The plan is to intersperse Scriptural narrative, usually in recitative, with tuneful choruses and solos set to verses of modern vintage, possibly by the composer, although not so credited. Included are seventeen numbers, some extremely short, the whole covering seventy-two octavo pages. None of these is taxing in range or figuration, and the work has a picturesque descriptive quality, lack of stiff "churchiness" and a normal melodic content that will cause it to fall gratefully on the lay ear. The final chorus, Glory and Honor, and several other of the concerted pieces have impressive contrapuntal effects. (Chappell-Harms, Inc., New York.)

Songs

Two Songs by Anthony F. Paganucci.

The Rose, for which Mr. Paganucci has contributed both words and music, is a flowing, lyrical rhapsody concerning the memories roused by "the rose you gave to me." The accompaniment is in rapid arpeggios. There is a sustained note or two at the end. Good for a lyric tenor. Range, F to A. (G. Ricordi & Co., Inc., New York.)

O Mamma, with an Italian lyric by Alfredo Gandolfi, operatic baritone, also has an English version by Berta Riviere. The song is dedicated to Rosa Ponselle. Mr. Paganucci here writes in the manner of popular Italian folk-song, with a touch of mischief. The song is a young girl's announcement to her mother that she is deeply in love, and ends with the plea, "Say 'Yes' right away." It is a lively and effective number. Range, D to G. (G. Ricordi & Co., Inc., New York.)

Cowboy Songs, composed and arranged by David W. Guion, for voice and piano accompaniment.

These numbers are issued separately. Little Joe, the Wrangler and the Cowboy's Dream contain some interpolations by Mr. Guion, while Ol' Paint is apparently only arranged by this musician. The first describes the sad end of the redoubtable Joe while "wrangling" cattle, and has a syncopated diatonic tune rather resembling the Foster songs or the Southern hoe-down. The new added theme helps in avoiding the monotony characteristic of this type of ballad. Range, high voice, an octave from E; low or medium, same from C sharp.

The Cowboy's Dream, a more familiar folk specimen, shows the rustler in his sentimental guise, looking up at the stars and pondering on the "sweet bye-and-bye." The text dwells on the Last Judgment and the branding of the strays which a recent Broadway ballad seems to have appropriated. The tune is somewhat similar to The Prisoner's Song. Again the interpolations give variety to a work of delightful and unostentatious sincerity. Range, high voice, E to G; low voice, C to E flat.

Ol' Paint, a discarded cow-horse, is addressed by his former owner, who in a slow waltz tune announces the inevitable departure from Cheyenne, for travel from beloved scenes seems to have roused most of the heart-break of the cowmen. This is a spirited number in dialect, with a tang of open spaces and hearty male buoyancy. The end of the song is in decrescendo, as if the singer were really galloping away.

All three numbers are published by G. Schirmer, Inc., New York.

In a Cradle Bright and Golden; Irish lullaby, arranged by Lily Cover.

This delightful lullaby has a flowing melody based on a figure suggesting the rocking of the babe. It would be charming indeed when voiced by a lyric soprano of clear and pure timbre. The refrain "sho-ho" gives an authentic folk quality, but elsewhere the lyrics are in conventional English of poetic quality. Published in B flat minor (range, B flat to E flat), and in C minor (range, C to F). (Elkin & Co., Ltd., London; American agents, Galaxy Music Corporation, New York.)

I Bring My Love; words by S. Leigh; music by Frederic Curzon.

A song of ardent and light-hearted nature, in which the romantic note is consistently stressed. The refrain, "I bring my love on wings of melody, like the song of a bird set free," recurs to a lilting theme. The number as a whole has a rapturous and fresh quality that gives it a superior rank in the ballad class and that makes it attractive for a lighter group in English. Published in A (range, B flat to E) and in C (range, D flat to G). (Boosey, Hawkes, Belwin, Inc., New York.)

The Land of Lost Content; poem by A. E. Housman; music by H. Procter-Gregg.

One of those hauntingly wistful, restrained lyrics of Housman, from his A Shropshire Lad, is set simply with a grateful vocal line and no excess embroidery or furbelows. The writing is melodically effective, poignantly felt and with a marked climax at the close. In short, a number brief and unpretentious, but of impeccable taste. Range, D to F. (Stainer & Bell, Ltd., London; Galaxy Music Corp., New York.)

The Spite Fence; words by Sydney King Russell; music by Mortimer Browning.

A homely and grimly humorous narrative of the tragedy that ensued when Martin Appleby built a spite fence between his property and that of his neighbor, the Judge, because the latter's daughter married another than Martin's son. The setting is for low voice (range, A to high G) and is in the *parlando* style that many male singers with a flair for drama find effective. For an artist with clear enunciation the rapidly unfolding story provides a good vehicle. The song is dedicated to Lawrence Tibbett. (Carl Fischer, Inc., New York.)

Faith Is the Way; words by Ruth Pierpont Stephens; music by Ward-Stephens.

A more intimate song of sincerity and simplicity, recounting the singer's struggle with unbelief and final victory. The vocal writing is not taxing either in range or ornament, but expressive powers are required for its successful interpretation. This is a laudable effort at something in the more unconventional style of devotional song. Low voice setting, range C to D; high voice, E flat to F. (Chappell-Harms, Inc., New York.)

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NEW YORK October 6, 1934 No. 2829

The musical season is on; may it flourish artistically, harmoniously, popularly, and—profitably.

—o—

Nothing is much funnier or much sadder than when some musicians fiddle with Wall Street.

—o—

If "Hear America First" is not exactly the slogan of our land, at least it should be "Hear America Once in a While."

—o—

As the Musical Courier predicted last spring, none of the major symphony orchestras has been disbanded. Those communities progressive enough to possess one properly, look upon it as an indispensable civic asset.

—o—

A radio announcer, introducing Sascha Jacobsen, violinist, in an air program, referred to him as "a serious artist and also a master technician." Most of us always had imagined that to be a master technician is indeed a most serious matter.

—o—

There's none so deaf as they that won't listen to good music.

—o—

"Stilted and stodgy comments" is what Dr. Sigmund Spaeth calls the bulk of the speaking which is done by annotators of musical programs on the radio. Listeners are generally agreed that the present style of the explainers is boresome and should be improved. It will be, as soon as radio officials and sponsors are improved.

—o—

"There must be many secondary figures for art to flourish," says Olin Downes, critic of the New York Times. That is not so certain, as art never has had a chance to show what it can do without the barnacles of secondary figures. Just at present it is often difficult to recognize art because of the clutter of secondary figures—a forest obscured by scrub pines.

—o—

Something to Celebrate

The new musical season, already gathering momentum with rapidity, ushers in new opportunities of all sorts—opportunities of regaining for music some of the things that were lost in the recent years of stringency and discouragement. There are chances to raise concert and opera standards to the effulgence of the fabled "golden days" and there is, above all, the duty resting upon the modern composer to draw light from the example of his great predecessors and to emulate humbly, instead of flouting, the standard of conscientious workmanship that these giants imposed upon themselves.

The present season brings among its most important commemorative events the two hundred and fiftieth anniversary of the birth of Handel, falling on February 23, and of Bach, on March 21. These masters brought to fruition so many forms of instrumental and vocal art that the year's programs will be rich indeed with anniversary performances. Next autumn (October 26, 1935) is the 250th anniversary of the birth of Domenico Scarlatti, one of the pioneers of pianoforte composition.

Coming back to the present autumn, October 8 marks the centenary of the death of François Boieldieu, composer of many sparkling light operas, such as Jean de Paris and La Dame Blanche, which hold the stage in France but have been unaccountably neglected in America.

Ludwig Spohr, at one time a concert room favorite and still remembered for his opera Jessonda and other stage works, died seventy-five years ago, October 22, 1859—an occasion being marked in Germany by a festival. Though it is only forty years since Anton Rubinstein quitted this mortal sphere (November 20) and his compositions are somewhat neglected today, there are many older musicians who hold his influence as composer and virtuoso in affectionate memory.

After the turn of the year there are numerous other events worthy of celebration, among them the centenary of the birth of César Cui (January 18), one of the Russian Five, whose atmospheric compositions still hold a place of esteem. Franz Abt, composer of songs which attained the permanence of *Volkslieder*, died fifty years ago (March 31). Another German musical light much celebrated in his day, Ferdinand Hiller passed away a half century ago, May 11, 1885.

A centenary which should be honored by violinists is that of Henri Wieniawski, who first saw the light on July 10, 1835. In the field of opera an important centenary is that of Bellini's death (September 24, 1835), which will probably be marked in Italy just as Ponchielli's birthday (September 1, 1834) is now being celebrated by restorations of some of his lesser known works. On October 9, 1935, there is the centenary of Camille Saint-Saëns' natal day, which France will not permit to pass unobserved.

As for musical works which have now attained an age worthy of celebration there is Mozart's delightful Marriage of Figaro, composed in 1785, which is now reaching the ripe age of 150 years and showing no diminution of lustre. Other standbys of the operatic repertoire which acquire the dignity of centenarians are Donizetti's Lucia (Naples, September 26, 1835) and Halévy's La Juive (Paris, February 23 of the same year). Among their juniors in immortality are two strange bedfellows—Brahms' fourth symphony, first heard in 1885, and Gilbert and Sullivan's The Mikado, which began its rollicking career at the Savoy Theatre, London, on March 14 of that year.

—o—

Pioneering for the Muse

Reminiscences are being stirred in Britain by the fact that Sir Dan Godfrey, having passed his sixty-fifth birthday, has relinquished the baton of the Bournemouth Municipal Orchestra, which he has worthily held since 1893. The first permanent municipal orchestra in the United Kingdom, playing weekly all through the year, its unique series covering more than forty years has seen the passing of many eminent figures in the "golden age" of music. Among the artists who appeared in the Bournemouth Symphony Concerts were Albani, Brema, Donalda, Gerhardt, Marchesi, Melba, Patti, Tetrazzini, Melchior, Chaliapin, Busoni, Carreño, d'Albert, Godowsky, Janotha, Paderewski, Pauer, von Sauer, Siloti, Elman, Hubermann, Kocian, Kreisler, Sarasate, Szigeti, Ysaye, Casals, Gerardy, Suggia, and many others.

These names give an inkling of the quality of the music heard at Bournemouth, but above all of them stands that of Sir Dan Godfrey, who was responsible for maintaining a standard of fine enterprise and catholicity, so that the programs heard in this seaside city were on a par with those in London or any other principal music centre. The significance of the conductor's long labors consists in his pioneering for the British composer especially and his introduction of interesting new music from other lands. Among the first performances, the catalogue of which is issued in a testimonial article published in the Musical Times (London), one finds those of several American compositions—Leo Sowerby's piano concerto in F, Homer Simmons' Phantasmania for piano and orchestra, and Horace Johnson's suite, Imagery, and *morceau*, Aparasa. This was in line with the policy of this progressive conductor to present to his patrons music of all countries, some of which was heard there for the first time in England.

The Bournemouth Corporation, of which Sir Dan was for so many years the musical director, in addition has sponsored many choral and orchestral festivals, the first of which took place in 1897. Eminent guest conductors and soloists appeared in these events, in addition to the resident leader. For example, a gala concert marking the centenary of Bournemouth in 1910 presented Mackenzie, Parry, Stanford, Elgar and German as guest conductors of their works. In 1922 the first festival of British music organized by a municipality took place there, extending over a fortnight. The following year more than a month of festival concerts introduced ninety-three works by British composers.

As a pioneer force in the English musical renaissance, Sir Dan Godfrey therefore merits the highest honors his country can bestow. His retirement was fittingly marked on September 29 by a testimonial dinner at which Sir Hugh Allen presided.

In recent years Bournemouth has built a splendid new Pavilion to take the place of the old Winter Gardens, a structure including a large auditorium, ballroom and cafés, costing more than a million dollars. It is doubtful, however, whether the "new" age with its splendid equipment will serve to banish memories of a high musical era in this seaside city, when the tonal art was one of the chief glories of its delightful, winding gardens. American *entrepreneurs* might well emulate the musical program that turned an ocean resort into a true home of culture.

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Some Musical Headlines

The tag end of the summer may justify the opprobrium of the epithet "silly season." The approach of cooler days finds the metropolitan daily newspapers still in the doldrums so far as the quality of their news in relation to music is concerned. An average week in New York yielded the following choice bits of information:

Twenty-two announcers and crooners of a Mexican radio station went on a four days' hunger strike as a protest against failure of the broadcasting authorities to pay their wages. (So far as the crooners are concerned, it is regrettable that the strike could not have been prolonged for a month or two.)

The tobacco company which last season sponsored the operatic broadcasts from the Metropolitan may turn its back on Apollo and regale its fans with radio transmission of football games "on a national scale." (To some benighted mortals, the *sound* of an announcer trying to keep up with a pigskin battle is about as intriguing as the description of what is happening on an operatic stage, relayed, let us say, by a specialist in poultry raising. But there is no accounting for tastes.)

The pages in the New York Stock Exchange, no doubt finding time hanging heavy on their hands these days, enliven dull hours by exercises in song. (Just what sort—whether Concone or Irving Berlin—is not specified.)

Five eminent conductors of jazz bands have constituted themselves "a Committee for the Betterment of Radio," with the laudable purpose of censoring popular ditties which leer a little too irreverently at the Facts of Life. Regardless of whether the Lotharios of the megaphone can agree on when a particular croon-tune veers too near the point where a caress becomes a carouse, the important fact was established that there are 110 leaders of jazz orchestras in the vicinity of New York. Whether that constitutes a moral epidemic or musical epilepsy has not yet been determined.

In Spain the embattled performing musicians and composers were at loggerheads, a condition which is not unknown in interpretative matters even in American concert halls—in which case, however, the player usually comes off victorious. Things had reached such a pass that all the theatres of the country threatened to close because the Association of Authors sided with the composers in a wage dispute of the players. The latter took a horrible revenge in boycotting works by the members of the association; 20,000 musicians were threatened with loss of work, and at latest reports the government was expected to intervene in the musical civil war. . . . They order these things more dramatically in Spain.

Meanwhile, of course, we still have with us such relatively unimportant matters as the half-forgotten musical standards of the masters, which raised to nobility the art of tone. Perhaps, however, these things are not "news" in the eyes of the editors whose heated pencils control the policies of the daily newspaper?

VARIATIONS

By Leonard Liebling

A Study of Music in Decline, is the name of a new book by Constant Lambert. (Faber & Faber, London.) Of course the volume treats of what, until several seasons ago, was rightly called "modern" music. Most of it has already drifted into the shadows of the past.

Mr. Lambert utters many striking opinions, some convincing, some not easy of acceptance.

Included in the latter are his dictum that Pelléas and Mélisande is one of Debussy's "weakest and most mannered works"; and his La Mer has "no formal principles, continuous melodic line, counterpoint, or development." Mr. Lambert sums up Debussy's chief influence as that of an experimenter, rather than artist.

Stravinsky is mainly a colorist, according to Lambert, and in his use of rhythm detached from melody, "carries one stage further the process of disruption and the dissection of the different elements in music started by Debussy." One is willing to agree completely with the author when he concludes that Stravinsky's "executive abilities far outweigh his creative gifts." Amusing is this comment on the Russian composer's efforts to recapture the musical spirit of the eighteenth century: "In Stravinsky's adaptation the expressive element is treated in a mechanical way and purely conventional formulae of construction are given pride of place. Like a savage standing in delighted awe before those two symbols of an alien civilization, the top hat and the pot de chambre, he is apt to confuse their functions."

Exception might be taken, too, to the statement that "a Bloch, a Malipiero, a Sessions might evolve a significant opera from recent events in Germany."

Jazz receives the following cracks:

The words of jazz songs mark the first popularization of that well-known modern vice—the Inferiority Complex.

If jazz were really so gay one feels that there would not be so much need to mention the fact in every bar. Folksongs do not inform us that it's great to be singing in six-eight time or that you won't get your dairymaid until you have mastered the Dorian mode. . . . The importance of the Jewish element in jazz cannot be over-emphasized; it goes far to account for the almost masochistic melancholy of the average foxtrot. Tin Pan Alley has become a commercialized Wailing Wall.

* * *

The real Negro jazz wins warm words of praise: "Yet the only jazz of technical importance is that small section that is genuinely negroid. Their 'hot' records still have a genuine and not merely a galvanic energy, while the blues have a certain austerity that places them far above the sweet nothings of George Gershwin."

Duke Ellington, colored composer and conductor, makes especial appeal to Mr. Lambert, who writes: "There is nothing in Ravel so dexterous as the varied solos in the middle of 'Hot and Bothered' and nothing in Stravinsky more dynamic than the final section . . . the most distinguished popular music since Johann Strauss."

Schönberg does not seem to help the case for the "moderns." His revolt has "inherent sentimentality," and behind "his most revolutionary scores lurks the highly respectable shade of Mendelssohn, and even in Pierrot Lunaire, one of the masterpieces of our time, there is a slight touch of a Lieder recital that has taken the wrong turning."

Whom does Mr. Lambert regard as the leading symphonist of our century? It is—hold tight, reader—Jan Sibelius, who is "not only the most important symphonic writer since Beethoven but the only one since Beethoven who has definitely advanced what is, after all, the most complete formal expression of the musical spirit, the symphony."

Curiosity naturally arises as to what Mr. Lambert thinks of Brahms. Well, for one thing, he speaks of the master's "muddy impasto and drab shades." Need one quote further?

* * *

It is good news that Walter Damrosch will return to the platform this season as a musical lecturer. He is to begin at Town Hall, New York, November 7, with his renowned series of four talks (at the piano) on The Ring of the Nibelungs. Those Wagnerian music dramas have lost nothing in fascination or power, and W. D. remains the most informed and interesting of their elucidators.

* * *

Boris Levenson, composer, conductor, and teacher, writes:

Dear Variations:

Reading the story of the pseudonym "Klenovsky," used by Sir Henry Wood, I can inform you that a composer and conductor by that name really did exist in Russia, and I knew him quite well personally. He was a friend of Tschaikowsky, Rimsky-Korsakoff, and Glazounow.

Very truly yours,

BORIS LEVENSON.

* * *

Katherine Ruth Heyman, accomplished pianist and devoted exponent of Scriabin and other not too familiar composers, sends this characteristic story about the late Fritz Delius, English master musician:

An incident in the life of Delius belongs really in a work of fiction but is in sufficient degree a prototype of events in the world of everyday to merit a place in the Delius Saga.

Before the War, when the world was young and girls of society had chaperones, Fritz Delius asked the lovely American, Maud Fairfax, to walk with him in Hyde Park.

"Why, I can't go walking alone with you, Fritz," said she.

Delius looked at her closely for a moment. Then he asked slowly, "Do you know that one lie, well placed, can do for you?"

Through her influence, exerted in behalf of one musician after another, the music of Delius was brought to the attention of Thomas Beecham. When later the British husband of Maud Fairfax wanted the advantages of a divorce, his fancy hit upon the famous orchestral conductor as co-respondent. In the condition of the London Divorce Court at that time, more than twenty years ago, the divorce was granted against the American girl.

"One lie, well placed," had "done" for her. And, as it would be in a work of fiction, the art of Delius has become known through the resolute efforts of the man who, in utter blamelessness, was used to effect the disgrace of the best friend that either of the two great men ever had in their early days of need.

* * *

For those who might wonder when they hear radio music announcers speak of "Frahns Leest," it is revealed here and now that they are alluding to the composer who wrote the A flat Liebestraum and the Hungarian Rhapsody No. 2.

* * *

And by the way, the most abbreviated version ever heard of Liszt's piano concerto in E flat was given by Henrietta Schumann in a recent Sunday radio broadcast by the Music Hall of the Air.

* * *

The North Pole was discovered twenty-five years ago and still is of no use except as an ideal place for saxophone practice.

* * *

M. B. H., informative always, takes his pen in hand to say: "In 1926-27, New York had 258 song recitals; in 1933-34, it had 129. The mathematics work out correctly, for nowadays there is just half as much to sing about as there was seven years ago."

* * *

Writing desks can be made from dilapidated pianos, but what becomes of outworn tubas?

On various occasions the growing affiliation between the arts of music and advertising has been emphasized in this column. Perhaps that is why one of the large publicity firms sends the subjoined latest example of symphonic salesmanship, and writes:

New York, June 21, 1934.

To Variations:

Maybe I am wrong, but I think this qualifies as Entry No. 1 in the "keying your ad to the media" field. The attached is a proof of an advertisement appearing in the program of the Stadium Concerts Review—for Martinson's Coffee. I have created this advertising stunt with a musical audience in mind.

Believing that such an audience as foregathers at the Stadium is best appealed to musically, this advertisement utilizes actual bars of music taken from one of the works of a great composer. In lieu of notes, tiny coffee cups are used, but the music is authentic. The "copy" becomes the words to the music. Finally, a free offer of a half pound tin of coffee is made to those who recognize the theme and its composer. From time to time, new themes from other composers will be selected.

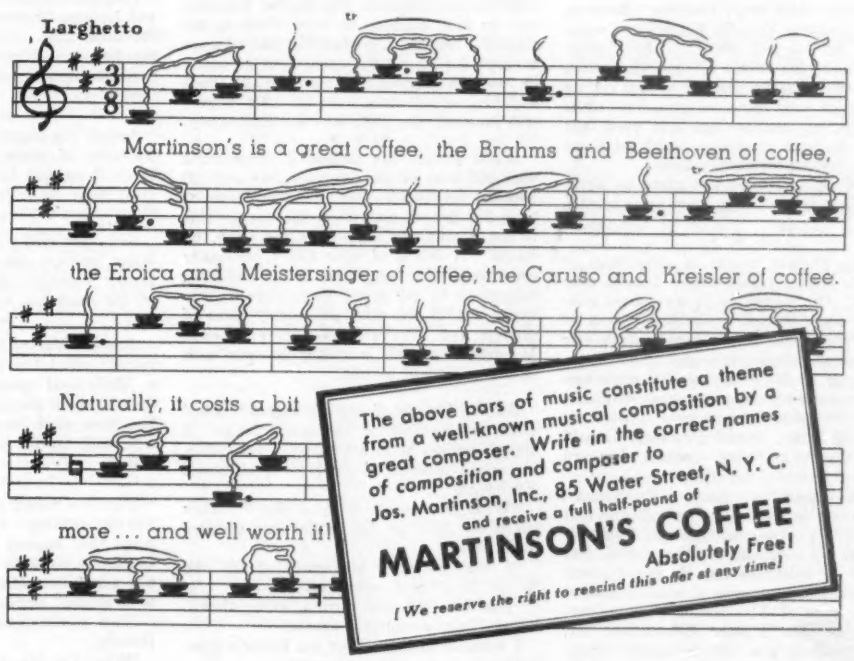
Hoping that this might interest you as a novel advertising stunt, we are,

Cordially yours,

ALBERT FRANK GUENTHER LAW INC.

* * *

Robert J. Misch, of Law, Inc., writes me under date of September 25, that the symphonic coffee idea worked out exceedingly well—so well, in fact, that the Martinson firm utilizes it in the Carnegie Hall programs this season. Mr. Misch says that 395 replies were received in answer to the first advertisement; and the second drew 455, "every one correct, and every one got his or her half-pound of Martinson's Coffee as confirmation. (The theme was from the second movement of Brahms' third symphony.) But then came the surprise. We decided to try something a bit more erudite—the finale of Bach's Brandenburg Concerto, No. 4. We had 17 answers—that's all. . . . That should tell you something about your music goers, or doesn't it? . . . See if you can win yourself a half pound of extreme coffee pleasure by trying to solve the symphonic puzzle in our first Carnegie Hall theme."


Larghetto
Martinson's is a great coffee, the Brahms and Beethoven of coffee,
the Eroica and Meistersinger of coffee, the Caruso and Kreisler of coffee.
Naturally, it costs a bit
more . . . and well worth it!
The above bars of music constitute a theme from a well-known musical composition by a great composer. Write in the correct names of composition and composer to Jos. Martinson, Inc., 85 Water Street, N. Y. C. and receive a full half-pound of
MARTINSON'S COFFEE
Absolutely Free!
[We reserve the right to rescind this offer at any time]

MUSICAL MERCHANDISING

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There is also this apropos paragraph:

The Mellon Institute of Industrial Research reports a new coffee to be made from coffee flakes. All it needs now is a good orchestra, a tenor and an air comic—*New York Evening Sun.*

* * *

Mussolini orders the military training of children to begin when they are eight years old.

It is understood that if parents insist also upon musical instruction, the tots are to learn The Battle of Prague; the 1812 Overture; Piff, Paff, Pouff, from Les Huguenots; the battle scenes from L'Africaine and Coq d'Or; Daughter of the Regiment; the Battle of Vittoria; Attack on the Mill; the Battle of the Huns; the firing squad episode from Tosca; the Soldiers' Chorus from Faust.

One hears further that all Italian conservatories are to start infants' classes in the bugle, the snare-drum, and Bach's canons.

Offers of piano professorships to teach Italian children have been made by Mussolini to Ernest Schelling and Glen Dillard Gunn.

Did you know that Fred Sperling still has birthdays? In fact, they come once a year, just like Christmas, and try as hard as he can, he is unable to avoid them. Not only do all his friends know that September 10 is his fatal day, but they also know that Estelle Liebling is certain to give him a party. And at that party Fred's friends get on their feet and say things about him—in a nice way, of course. Poor Fred.

This year Fred was duly eulogized and was duly embarrassed by the oratory which ranged from a poem written for the occasion by Eda (Mrs. Leonard Liebling) to a canine essay by Esteile's son, young Mr. Mosler.

Beside Estelle, her husband, her son, her brother (Leonard), her sister-in-law (Eda), another sister-in-law (Mrs. Mosler), those gathered to berate Fred numbered Fritz and Carlotta Reiner, Erno Rapee and his wife, Frieda Hempel, Judge Black, Mary Mellish, Helen Redington, Louise Behrens, May Stone, Rosemarie Brancato, George J. Atwell, Jr., Gilbert Kahn, the Alfredo Gandolfis, Harry McCann, Dorothy Barstow, Claudio Frigerio, Dorothy Chapman, Yvonne D'Arle and Garfield Swift. I have probably left out the names of many important people but I was so stunned by the rolling words which were showered upon Fred while I was sitting next to him, that even four aspirins in rapid succession could not focus my eyes in time to identify them.

Poor Fred. I'm glad I've given up birthdays. They are so damaging to one's reputation.

* * *

Sig Spaeth was master of ceremonies of the most perfect public dinner I have ever attended. On September 11 we started guzzling at eight o'clock in the Jade Room of the Waldorf-Astoria and bought back our hats from the check-room girl at ten forty-five sharp. In the meantime, 300 celebrities had eaten and were not sumptuously drunken; and they had digested humorous speeches by Harry B. Smith, Daniel Frohman, Donald Brian, Courtney Ryley Cooper, Howard Dietz and Arthur Schwartz.

All of us were the guests of Proctor and Gamble, the makers of Ivory Soap, that illustriously pure product with its infinitesimal dash of normalcy. The crowd had gathered to celebrate the P. and G. new form of radio art—a series of original musical comedies entitled The Gibson Family, perpetrated by Mr. Cooper (librettist), Mr. Dietz (lyricist) and Mr. Schwartz (composer), which flew its virgin wings over the national ozone of radio on the following Saturday night.

Though the charming assembly present could not possibly have lived up to the standard of purity set by their hosts' product, nevertheless many of them tried to appear worthy of the food and entertainment provided. Among these receiving honorable mention were Doron K. Antrim, M. H. Aylesworth, Flora Bauer, Grena Bennett, Frank Black, James Francis Cooke, George Gershwin, Ferde Grofe, Horace Johnson, Pierre Key, A. Walter Kramer, Estelle Liebling, Leonard Liebling James Melton, George Meader, Geoffrey O'Hara, Harold Peat, Carmela Ponselle, Erno Rapee, Albertina Rasch, S. L. Rothafel, Julian Seaman, Carleton Smith, Cesare Sodero, Lawrence Tibbett, Henriette Webber, Reinald Werrenrath and Katharine Spaeth. No prizes were awarded. Purity, I am told, is almost a lost art.

* * *

Good Lord! Here's a cable received that Wanda and Vladimir Horowitz are the proud parents of a daughter. Imagine Toscanini being called "Grandpa."

* * *

Enrico Rosati had that honor conferred upon him last spring, when his son and daughter-in-law became proud parents of a baby girl.

* * *

Sam Jaffe, the actor, at the moment of writing has not been pestering the tenants of 405 East Fifty-fifth Street with his embryonic compositions. He was so busy being featured in Herman Shumlin's Broadway production, The Bride of Torozko, he hadn't the time. In fact, the week of September 10 was a red-letter episode in the life of this bushy-haired thespian, for the movie in which he appears with Marlene Dietrich, The Scarlet Empress, had its first showing in New York at the Capitol Theatre. I predict that just as soon as Sam digests all the excitement in which he has been rotating, he'll get his piano tuned and bizarre melodies from his elfin fingers will permeate the mists over the East River.

* * *

Maria Jeritza has arrived in New York with 265 pairs of shoes for her feet and 150 hats for her blonde head, not to mention at least 200 dresses and thirty fur coats. This is not a publicity item. It's the truth, no foolin.' A friend of mine had a personally conducted sight-seeing tour of the wardrobe ballyhooed by the prima donna herself, who called out all the most prominent places of interest and gave a brief history of each. My friend's mouth is still wide open with astonishment and wonder.

* * *

Sammy Chotzinoff has a youngster named Blair with a talent for finding out things. A short time ago he met a friend of his father, a wealthy member of the New York Stock Exchange.

"What instrument do you play?" Blair asked as soon as the formal introductions were over.

"I don't play any instrument at all," the W. M. N. Y. S. E. answered.

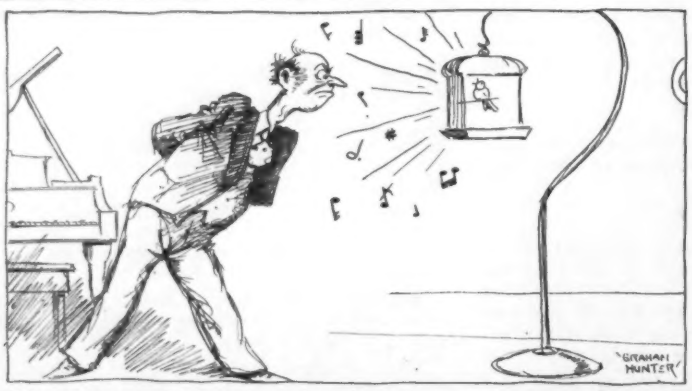
"But how do you earn a living then?" asked Blair, completely puzzled.

I suppose to little Blair his father's typewriter is a musical instrument.

* * *

Who is the opera, concert and screen celebrity that has got so high-hat she never knows anyone—particularly over the telephone? A little girl whispered to me the other day that the daughter of one of the most important executives of the Metropolitan Opera called the "celebrity" recently and was told by the "celebrity's" maid that the "celebrity" could not talk to anyone with whom she was unacquainted.

I even heard another recent tale about a manufacturer of radios who called the "celebrity" and was told by her to talk with her secretary. The gentleman was much perturbed, as he had always thought of the lady as a personal friend whom he had known for several years.



"There you go, coming in again six beats late! If you do it wrong once more, I'll take you back where I bought you!"

Rosa Ponselle has a new scottie called Smoky with a pedigree a yard long. There's something the matter with his ears, for they flop over instead of standing up, as all well-bred scotties know they should. So Rosa took him back to the shop where she bought him. She was offered another dog in exchange, but Rosa had already become so devoted to Smoky she refused.

As Rosa tells it, "Here I have Whiskers, my pedigreed wire-haired terrier, whose ears stand up occasionally when he is excited instead of always lying down. And now I've got Smoky, who won't make his ears stand up at all. Isn't it funny?"

Never mind, Rosa, I've met lots of pedigreed men in my life whose ears are too prominent. Take me, for instance.

* * *

Harold Triggs would make a fine husband for an idle wife. He not only washes dishes but can cook food that has no after effects. If he can dust and make beds so the sheets don't come out at bottom, I'll label him a four star hit.

* * *

The Pacific Coast has cadged two radio executives in the persons of Carl D. Kinsey and Jack Adams, now firm members of Collier & Wallis in Hollywood. Both gentlemen are such excellent judges of musical pulchritude that I hope television is part of their scheme of things.

* * *

Imagine Leopold Godowsky a grandfather and George Gershwin an uncle at one and the same time. It's only when things like that happen with the advent of one baby, that I realize how complicated the musical profession is.

* * *

Arthur Hartmann came to New York from the wiles of Woodstock, saw the play, Tobacco Road, and has given up smoking. He must think he is inflammable.

* * *

I've often said a good musician could be a better business man if he tried it. Moral: Henry Souvaine, now a radio mogul with all the steam up, was once a pianist.

* * *

Armand Vecsey has written a book about himself called The Fiddler of the Ritz, which a Hollywood producer wants to film. I thought there was a thing called censorship—but, then all I know about the book is its title, and cannot judge events between the covers.

* * *

Here's a recent incident about Sam Jaffe that is amusing. One late Saturday afternoon Sam stepped into the elevator of the apartment house in which he lives. The lift boy asked him what floor he wanted. "Fifteen, please," answered Sam.

"Are you expected, sir?" asked the lad, Jimmie.

"Why, I'm Mr. Jaffe. Certainly I can go to my own apartment, can't I?" Sam smiled.

Jimmie looked at him very seriously and said, "You're not Mr. Jaffe, sir. I know Mr. Jaffe well and you don't look at all like him."

Sam laughed heartily. "Yes, Jimmie, I assure you I am Mr. Jaffe, though I don't look the same with gray hair and a beard. I didn't take time to remove my make-up of the character I am acting in The Bride of Torozko, for I have to play again tonight. Please, take me up for I want my dinner."

OBITUARY

Edwin H. Lemare

LOS ANGELES.—Edwin Henry Lemare, organist and composer, died on September 24 at his home in this city. Mr. Lemare was born at Ventnor in the Isle of Wight sixty-eight years ago. His first organ teacher was his father, Edwin Lemare. He was graduated from the Royal Academy of Music, London, of which he was later an associate. At twenty he held the post of organist and director of choristers at the Sheffield Cathedral, and in 1892 acted in a corresponding capacity at Holy Trinity, London, and subsequently at St. Margaret's, Westminster.

America first heard him in 1901, when he came here for a tour throughout the United States. The following year he became organist and musicel director at Carnegie Institute in Pittsburgh, where he spent three years. He devoted the period from 1905 to 1917 to giving recitals in America, Europe, Australia and New Zealand. He held posts as municipal organist in San Francisco, 1917-1921; and in Portland, Me., 1924-1929. He then went to Tennessee, where he was organist at the Chattanooga Memorial Auditorium from 1924 to 1929. Mr. Lemare was a fellow of the Royal College of Organists and the Royal Academy of Music in London and of the American Guild of Organists. He had composed and published more than 200 works, for orchestra, organ and chorus, and 600 transcriptions of various types. D.

Dr. Arthur D. Woodruff

Dr. Arthur D. Woodruff, choral conductor and teacher of singing, died on September 24 at his summer home in Washington, Conn., at the age of eighty-one. Dr. Woodruff had pursued his career for more than fifty years, and was not only prominent himself but the teacher of several eminent pupils, among them Reinald Werrenrath and Deems Taylor. For over three decades he was conductor of the University Glee Club of New York and after his retirement was its conductor emeritus. He founded four singing societies, the Orange Musical Art Society, Orange, N. J.; the Lyric Club of Newark, N. J.; the Women's Choral Society of Newark, and the Englewood Musical Art Society, Englewood, N. J. For seventeen years he conducted the Orpheus Club of Philadelphia. He sang on the concert stage from 1882 to 1896, and gave private singing lessons for many years at his studio in Carnegie Hall, New York. On May 7, 1930, the University Glee Club gave a gala concert, celebrating Dr. Woodruff's fiftieth anniversary as a choral conductor. Surviving are two daughters and two grandchildren.

Cavalier Domenico Valenti

CHICAGO.—Cavalier Domenico Valenti, conductor of the National Fascist Militia Band, now in this country on a good-will tour, died in this city on September 11. The band will continue to fulfill its engagements in America, notwithstanding the death of its director. Cavalier Valenti was born in Chieti, Italy, where he organized the Fascist Militia Band seven years ago. The group has seventy-five members, all natives of Chieti. Their leader was an officer in the World War and a prominent bandmaster in Italy. Recently he was decorated by King Victor Emmanuel for his work. He was forty-two years old and is survived by his widow. His body was taken to Italy by the SS. Rex, leaving New York September 15.

Attico Bernabini

CHICAGO.—Attico Bernabini, chorus master and assistant conductor of the Chicago Grand Opera Company, died in this city on September 15 at the Presbyterian Hospital. Mr. Bernabini had maintained his connection with the Chicago Opera since his arrival in America fourteen years ago. He was known as choral director of opera companies in Europe, South and Central America, Mexico and Cuba. Surviving are his widow and a fourteen-year-old son. N.

Isidore Braggiotti

LOS ANGELES.—Isidore Braggiotti, teacher of voice, prominent in this country and in Europe, died here on September 16 at the age of seventy. Mr. Braggiotti was the father of seven children, among them Francesca Braggiotti, ballet producer and wife of John Cabot Lodge. P.

Robert Fulton Cutting

TUXEDO PARK, N. Y.—Robert Fulton Cutting, head of the Metropolitan Opera and Real Estate Company and a noted financier, civic leader and philanthropist, died at his summer home here on September 21. He was eighty-two years old. Mr. Cutting was a descendant of Robert Fulton.

J. Austin Springer

ALBANY, N. Y.—J. Austin Springer, director of the Albany Conservatory of Music, and for more than forty-five of the sixty-four years of his life prominent in music circles of this city, died on September 20. He is survived by his sister, Mrs. Anna S. Colebrook. A.

Edwin Bechstein

BERLIN.—Edwin Bechstein, head of the piano manufacturing firm that bears his name, died recently at Berchtesgaden. He was seventy-five years old. P.

Mrs. Florence Shirley

EAST ORANGE, N. J.—Mrs. Florence Shirley of this city, daughter of William J. Henderson, music critic of the New York Sun, died in Newark on September 2. Mrs. Shirley wrote fiction under the name of Magda Leigh. For several years she was an editor of the publication The Editor.

(*Continued on page 27*)

D'Antalffy Presents Twelve-Piano Work

Sixty-four performances were given at Radio City Music Hall, New York, from September 6 to September 20, of Dezso d'Antalffy's Variations on Dixie, for twelve grand pianos and orchestra. Erno Rapee conducted the work, with pianists chosen from the Juilliard Institute and the Curtis School, Dorothy Kendrick being solo-pianist.

DEZSO D'ANTALFFY

It was a stupendous undertaking, and was carried out brilliantly, the young pianist playing from memory. The score embraced all modern orchestral instruments, including harp and celesta, and was received with much applause by large audiences. F. W. R.

Musicales

Berúmen in New Britain, Conn.

NEW BRITAIN, CONN.—Ernesto Berúmen, concert pianist and teacher, gave a piano recital at the Camp School Auditorium, New Britain, on September 10, presenting a program of classical and modern compositions. A special feature was a group of Spanish pieces. Two piano compositions with the assistance of Mrs. Berúmen brought the evening to an end. Mr. Berúmen is an artist of skill and his interpretations are brilliant, colorful and eloquent of refined taste. In the ensemble numbers he had a sympathetic collaborator in Mrs. Berúmen, and their joint tone was one of unison and expressive flexibility. A capacity audience applauded the artists. B.

* * *

Safonoff Plays Scriabin Program

On September 1 Maria Safonoff, pianist, gave an all-Scriabin program at the High School, Keene Valley, N. Y., the last in a series of three concert lectures on Russian music. In the two earlier programs, August 22 and 27, Mme. Safonoff had the collaboration of Julia Mery Gilli, soprano. In the final event, Mme. Safonoff chose from among the works of Scriabin four preludes, op. 11; nocturne for the left hand, op. 9; étude in D sharp minor, op. 8, No. 12; sonata in F sharp, op. 30; Poeme, op. 32; valse, op. 38; étude in sevenths, op. 65; étude in fifths, op. 65; and Toward the Flame, op. 72. Encores were the étude in C sharp minor, op. 42; prelude in G, op. 13; and Caresol Dansée, op. 57. The pianist has a lovely, flowing tone and a technic unobtrusive and skillful. Her interpretations have authenticity and genuine national flavor, as well as the fire and beauty engendered by her individual temperament. B.

* * *

Harold Morris Pupil at University of West Virginia

MORGANTOWN, W. VA.—Thomas Richner, pianist of New York and pupil of Harold Morris, gave a recital on August 27 for the students and faculty of the University Summer School here. An audience of 400 crowded the auditorium to hear this young artist, who graduated from the university's school of music in 1932, and since has held a fellowship at the Juilliard School, where he studies with Mr. Morris. Mr. Richner's program presented works of Bach-Busoni, Bach, Beethoven, Ravel, Prokofieff and Chopin, a varied list well calculated to display the pianist's gifts and versatility. He has a touch which combines suavity and power, and his interpretations range from those of solemn beauty to the piquant and ironic. His hearers were delighted, and demanded extra numbers at the close of the program. Mr. Richner gave a series of recitals this winter over Station WOR and was heard on the radio in the Beethoven G major concerto with the Little Symphony Orchestra, Philip James conducting. B.

* * *

Alton Jones at Columbia University

Alton Jones gave an interesting piano program on August 6, at the McMillin Academic Theatre, Columbia University, New York, before an audience that responded most enthusiastically. Mr. Jones is no stranger to these gatherings and his recitals are always certain to attract attention. He offered music by Haydn, Brahms, Chopin, Dohnányi, Debussy and Prokofieff. The pianist was in rare form and revealed anew the qualities that have placed him among the first of the younger keyboard artists. A fine tone, excellent rhythm, sound musicianship and versatility of interpretation were again noted, the delighted audience recalling him often and demanding extra numbers.

Mr. Jones repeated this program the following afternoon at the Juilliard Auditorium. V.

Trenton Symphony Orchestra Announces Series

TRENTON, N. J.—The Trenton Symphony Orchestra (Max Jacobs, conductor) announces for its ninth season five Tuesday evening concerts, November 20, December 18, January 29, March 12 and May 7. The series will be held in Memorial Hall. Soloists for 1934-35 are Jacques Renard, cellist; Myra Reed, pianist; Samuel Carmel, violinists, concertmaster of the Trenton Symphony; Arthur Hartmann, violinist-composer, and Betty Paret, harpist. One of the programs will be devoted to the works of Bach and Beethoven, including Bach's Brandenburg concerto No. 3 for string orchestra and the Beethoven ninth symphony, with the orchestra augmented to 100 and a chorus of 200 and prominent vocal soloists.

This is Mr. Jacobs' second year at the head of this organization, which is made up of sixty-seven professional musicians who have been members of leading American symphony orchestras. Mr. Jacobs is known as a violinist as well as conductor. He has appeared with the Orchestral Society of New York, the New York Chamber Symphony Orchestra and as leader of the Max Jacobs String Quartet. Mr. Jacobs is a friend of American composers, and will feature a work by an American on each of the coming programs of the Trenton Symphony Orchestra. Henry Hadley will conduct his overture Herod at one of the concerts. At another, Arthur Hartmann will appear in a triple capacity, as violin soloist, composer and conductor.

Sidney Goldman is chairman of the Trenton Symphony Association, which is promoting the concerts, and Mrs. James Atkinson, secretary. Gertrude Schultz is manager. R. P.

OBITUARY

(*Continued from page 26*)

Harry Askin

Harry Askin, business manager for the late John Philip Sousa, died on September 29 at his home in New York. Mr. Askin, who was sixty-seven years old, began his theatrical career as a box-office man for Wallack's Theatre in New York. He returned to Philadelphia, his native city, to buy the McCaull Opera Company and then came to New York to present The Tar and the Tartar, featuring Annie Meyers. He was a successful producer of a number of musical comedies, but it was as a booking manager of many stars of the theatre that he attained his highest position. From 1918 to 1932 he booked Sousa, and his itineraries are still considered classics of their kind. Last winter Mr. Askin managed George Gershwin's concert tour. Surviving are his widow, Mrs. Rena MacDonald Askin, two children by an earlier marriage, a sister and a brother.

Charles B. Dillingham

Charles B. Dillingham, one of America's best known theatrical managers, died in New York on August 30 at the age of sixty-six. He produced many musical plays and at one time owned a string of theatres throughout the country, but in recent years had suffered financial reverses and in 1933 went into bankruptcy. Mr. Dillingham was born in Hartford, Conn., May 30, 1868, the son of a clergyman. Coming to New York, he was active as a reporter, dramatic critic and playwright before entering the managerial business with Charles Frohman. He was associated for years as a partner of the late A. L. Erlanger and Florenz Ziegfeld, and also headed his own firm, the Dillingham Theatre Corporation. He built the Globe Theatre in New York in 1910, where he produced many plays, and from 1914 to 1923 managed the New York Hippodrome during the years of its greatest success. Here Pavlowa made her first appearances in this country, and on its stage many eminent artists appeared in Sunday evening concerts. Among his several hundred productions were Victor Herbert's The Red Mill and Mlle. Modiste. He was twice married, first to Jennie Yeamans and second, to Eileen Kearney, who divorced him in 1924. His only surviving relatives are a sister, Mrs. Loomis Newton of Hartford, Conn., and her daughter.

Robert D. Highet

PATERSON, N. J.—Robert D. Highet, a musician and bandmaster, active here for more than forty years, died in a hospital on August 24. He was born in Scotland sixty-eight years ago and came to America as a young man. He is survived by four sons. P.

George A. Kingsbury

CHICAGO.—George A. Kingsbury, veteran Chicago theatre manager and organizer of the Gilbert and Sullivan comic opera restorations now at the Studebaker Theatre, died on August 15 at his home here after a brief illness. He was sixty-eight years old and had been in the theatrical business for forty years.

After spending a number of years in the theatre in New York, Mr. Kingsbury came to this city and remained as manager of the old Chicago Opera house. Later he was selected by Samuel Insull to manage Mrs. Insull's repertoire company at the Studebaker Theatre.

Mr. Kingsbury is survived by his widow, Mrs. Mary Kingsbury, and a daughter, Mary. R. D.

Sir Nigel Playfair

LONDON.—Sir Nigel Playfair, eminent British actor and producer, died here after an abdominal operation on August 19 at the age of sixty. Born in London, July 1, 1874, he was educated at Winchester, Harrow, and University College, Oxford. Following a successful career as actor, he assumed management of the Lyric Theatre, Hammersmith, in 1918, where he established one of the most important theatrical centres of Britain, devoted to the production of British plays. Among his achievements was the restoration of Gay's The Beggar's Opera, which ran for more than three years in London and reëstablished the vogue of the work in this and other countries. He was knighted in 1928. He is survived by Lady Playfair, the former May Martyn, and three sons. L.

Franz Plötner

DRESDEN, GERMANY.—Hofrat Franz Plötner, widely known as the owner of the Ries instrument firm and concert bureau, died here on August 12 at the age of eighty-three. For more than fifty-five years Herr Plötner had been active in the musical life of Dresden. His career began through personal contact with Richard Wagner. In 1880 he instituted the Philharmonic concerts and many eminent artists were engaged for appearance in this city. He founded the Association of Piano Dealers and was the chairman of it for twenty-five years. He was also city councilor and alderman for a long period, and in 1917 the King of Saxony conferred the title of Hofrat on him. Until his death he attended the Ries concerts. E. J.

Peter Clark

FAIRFIELD, CONN.—Peter Clark, eminent technician and stage builder, died at his summer home here on August 19 at the age of fifty-six. He was born in New York in 1878, and after a study of engineering established with Hugh Lavery the firm of Clark & Lavery, later Peter Clark, Inc., stage builders. He built the equipment for the New York Hippodrome in the days of its spectacular productions several decades ago, and in addition to supplying the sets for many Broadway producers, did all the stage construction at the Metropolitan Opera House for many years. Mr. Clark invented the orchestra elevator, and designed the Music Hall at Rockefeller Centre, New York. He was consulting engineer in the construction of the San Francisco War Memorial Opera House, the Eastman Theatre, Rochester, N. Y., and many other auditoriums. He also staged the pageant, The Romance of a People, in New York City last summer. He is survived by his widow, two daughters and five sons. C.

FREDERICK JACOBI

is returning to America this fall after five years' absence in Europe. He will take up residence again in Northampton, Mass. Mr. Jacobi's second string quartet, which is dedicated to the Pro Arte Quartet, was recently given its first performance by that ensemble at Mills College, Cal. The work is soon to be published and probably will be heard in other sections of the United States, including the East, during the coming season.

Marie Wahle

Marie Wahle, a teacher of singing and piano for more than fifty years, died at her home in New York on August 24. A native of Oshkosh, Wis., Miss Wahle studied at the Stuttgart Royal Conservatory, at the Sorbonne in Paris and at the University of Madrid. She had taught for many years at the Newtown (N. J.) Collegiate Institution, and at De Land (Fla.) University. She is survived by a brother.

Hugo Victor Felix

LOS ANGELES—Hugo Victor Felix, composer of operettas, died at his home in Hollywood on August 24 at the age of sixty-two. He was a native of Vienna, where he received the degree Doctor of Science from Vienna University. He came to this country nineteen years ago. Among his compositions was the music to Madame Sherry, Pom-Pom, The Sweetheart Shop, Lassie, Marjolaine, and Peg o' My Dreams. He was employed for several years by the Miller Music Company in New York. He is survived by his widow, Mrs. Iska M. Felix. A.

Alton Gilbert Holt

PITTSFIELD, MASS.—Alton Gilbert Holt, president and superintendent of instruction of the American Conservatory of Music, died here on August 7. He was in his sixty-first year.

Mr. Holt was born in New Haven, Conn., the son of Alfred and Mary Gilbert Holt. He attended Yale and was a graduate of Pratt Institute, Brooklyn, the Academy of Design and the Bauer Conservatory of Music, New York. He was an interior decorator in New Haven before taking up music. Surviving are his widow, two brothers and two sisters. P.

Friend Curtis Haight

PHILADELPHIA.—Friend Curtis Haight, retired organist, died on August 27. Mr. Haight had been organist of two New York churches, the Riverside Baptist Church and the Pilgrim Baptist Church of Brooklyn. He was organist at the New Berean Baptist Church in Philadelphia until he retired several years ago. He was sixty-nine years old and a native of Aldenville, Pa. Mr. Haight leaves a widow, a son and daughter and a brother. He was the composer of many pieces of church music which, however, he never had published. P.

Alfred Julius Hofmann

Alfred Julius Hofmann, seventy-two, formerly a cellist of note, died on July 29 at his home in Floral Park, N. Y. Mr. Hofmann, a native of Dresden, came to America twenty-five years ago, after having established himself as a soloist in Europe. In this country he joined an orchestra in Detroit, Mich., and also played in the Detroit Philharmonic Quartet. He toured the United States with his own musical company. His retirement took place some six years ago. Surviving are his widow and a daughter.

FOREIGN NEWS IN BRIEF

Berlin and Dresden Announce Orchestra Seasons

BERLIN.—The Berlin Philharmonic Orchestra will again give its regular home season of twelve concerts under Furtwängler and with the following soloists: Elisabeth Rethberg (soprano), Gaspar Cassadò (cellist), Georg Kulenkampff (violinist), Alfred Cortot, Francescati, Edwin Fischer, Gieseking, Szymanowski (pianists). The Dresden Opera has announced twelve symphony concerts for the coming season. Two of these will be conducted by the general music director, Karl Böhm, the rest by Pfitzner and Strauss.
R. S.

New Conductors for Berlin's Second Opera

BERLIN.—Wilhelm Rode, managing director of the Deutsches Opernhaus (formerly Municipal Opera) of Berlin-Charlottenburg, announces the appointment of the conductors Dammer and Prother. Karl Böhm of Dresden, and Ettore Panizza of the Scala, Milan, have been engaged for guest appearances.
F. P.

"Casals Avenue"

BARCELONA.—Pablo Casals has been awarded the gold medal of honor by the City of Barcelona, his father's native city. The City also created him an "adopted son" and have named an avenue after him. T. C.

Dohnanyi to Direct Budapest Conservatory

BUDAPEST.—Jenö Hubay, the veteran violin pedagogue, has resigned as director of the Royal Academy of Music. Ernö Dohnanyi, pianist and composer, has been chosen his successor. Hubay has also retired as teacher of the violin master class. He is seventy-six years old and intends to devote the rest of his life to composition. T.

Conchita Supervia Heard at Welsh Eisteddfod

LONDON.—Conchita Supervia sang at the opening concert of the recent Welsh National Eisteddfod at Neath, making her début at this festival. Accompanied by Ivor Newton, the singer offered arias from Rossini operas and Spanish songs. She thanked the audience for their enthusiasm with a speech in Welsh.

Harold Holt has engaged Mme. Supervia and Piatigorsky to give joint recitals on the International Celebrity Tour throughout the British Isles this fall. The other artists in the Harold Holt Series will be Gigli, Menuhin, Horowitz, the Berlin Philharmonic Orchestra directed by Furtwängler, Paul Robeson and the Léner Quartet. N.

Berlin Stage Chief Goes to Basel

BASEL.—The former general manager of the Berlin Municipal Opera, Carl Ebert, has been engaged as chief operatic stage director by the Muncipal Theatre here. Ebert is accounted one of the best German operatic producers. He scored a success at the Glyndebourne Festival in England and is this summer producing opera in South America. R. P.

Mengelberg a University Professor

AMSTERDAM.—The Dutch Society for the Advancement of the Tonal Art has endowed a chair (musicology) at the ancient University of Utrecht. Willem Mengelberg has been invited to become the first professor and has accepted. G.

Leningrad's 363 Concerts

LENINGRAD.—The Leningrad Philharmonic Orchestra gave 363 concerts during the past season, including 122 symphony concerts proper with twenty-six different conductors. The foreign guest conductors included Albert Coates, Dr. Fritz Stiedry and Oskar Fried.
M. A.

Berlin Philharmonic's Solo Cellist in America

BERLIN.—Joseph Schuster, former first cellist of the Berlin Philharmonic Orchestra, who recently resigned, was to arrive in New York early in September, intending to settle in America. Schuster was one of the three "non-Aryan" leaders of the orchestra whom Furtwängler refused to dispense with when the Nazis came into power and whom he held against all opposition. Schuster (whose original nationality is Russian) moreover continued to fill many solo engagements in and out of Germany, and he now devotes himself entirely to his own concert career. Later in the autumn he returns for engagements to England and the Continent, and eventually will be heard in the U. S. under the management of the N.B.C. Artists' Service. R. S.

American Legion Band Acclaimed in Europe

BERLIN.—An extended trip through Germany, with a series of concert appearances, was made by the American Legion Band of Milwaukee on its way to and from the International Music Festival in Geneva. The band landed in Bremen on July 31 and sailed from there on its return voyage on August 24 after having visited Hanover, Essen, Düsseldorf, Cologne, Coblenz, Frankfurt-am-Main, Stuttgart, Munich, Leipzig, Dresden, Breslau, Berlin and Hamburg. The band was everywhere received by state officials, and cheered in their march through the streets.

In Berlin their concert was given at the Sports Palace before a great crowd. It is reported that more than 12,000 people were in the huge auditorium, which was decorated with American and German flags. The American colony was out in force. Complimentary speeches were made, after which a program was given of pieces played alternately by the Americana and the Kyffhäuser Trumpeters.

Official representatives of both governments were present, many Germans in uniform, and it was a festive occasion. R. P.

Marcel Grandjany's Summer

PARIS.—Since his return from America, Marcel Grandjany has been fulfilling concert engagements and composing. He has put the finishing touches to a number of new works for his instrument—the harp—and is at present teaching at the American Conservatory of Fontainebleau, his fourteenth season there. On July 30 Mr. Grandjany participated in a concert at the Palace of Fontainebleau, playing Adagio et Allegro by Ph. Emm. Bach, Impromptu and Caprice by Pierné, concerto in B flat by Handel, Canzonetta et final by Gretchaninoff-Grandjany, and pieces by Galeotti, Grandjany and Tournier. Other summer engagements included a concert in the salons of Mme. Albin-Guillot (ancient music played); a matinee concert in the salons of Mme. J. Stern (modern music); and a concert over the Paris National Radio, a feature of which was the Handel B flat concerto with orchestra. Mr. Grandjany is at present preparing new programs for his 1934-1935 season, his tour comprising appearances in Europe and America. I. S.

Marchesi Offers London Concert

LONDON.—Blanche Marchesi, after a year's absence occasioned by severe illness, gave a concert at Wigmore Hall on June 29. The reception accorded her and the enthusiasm she evoked were impressive. Numerous encores, twenty-five recalls and many floral offerings, were the expression of a cordial audience. The celebrated interpreter was in perfect form, and held her public consistently, whether singing in tragic or lighter vein. Outstanding features were Qual Farfaletto by Scarlatti, Edward by Loewe, and the Sicilian Cartdriver's Song. R. P.

Noréna at Vichy

VICHY.—Eidé Noréna scored brilliantly here in Rigoletto, Coq d' Or, Elopement from the Seraglio, and Boheme, four of her best parts. This was the most brilliant and international opera season Vichy has ever had, and audiences were made up of people from five continents. Artistic director René Chauvet is to be congratulated. Emil Cooper conducted Coq d'Or, Reynaldo Hahn the Mozart, while Lauri-Volpi was Noréna's Duke and Rodolfo in Rigoletto and Boheme. The Rigoletto performance was broadcast and was listened to in Norway by the Royal Family, who next day sent Noréna a cable thanking her for the pleasure her singing had given and expressing admiration for her art. In fact, a finer delivery of Caro nome it were impossible to imagine. The voice was pure as crystal, and the aria was sung with singular grace, *brio* and feeling. It won the singer an avalanche of applause, and must be recorded as one of the highest moments in a season of many triumphs. B. D.

Cortot New Legion Commander

PARIS.—Alfred Cortot, French pianist, has been invested with the rank of Commander of the Legion of Honor—a distinction never before given to an artist during his active career. R. P.

Basel Conservatory Commencement

BASEL, SWITZERLAND.—The Basel Conservatory of Music, directed by Dr. Felix Weingartner, has closed its scholastic year with successful commencement exercises. The enrollment numbered 1,087 students, and fully as large a number is expected for the 1934-1935 season. The graduation festivities comprised ten concerts, four of which were chamber music and six orchestral. All the conducting in the orchestral concerts was done by students from Dr. Weingartner's conducting class, twenty-eight pupils (beginners and professionals) being enrolled in his class for conductors. Following the final examinations at the conservatory, five piano diplomas were awarded, two for violin, one for harp and one for gymnastics.
I. S.

Havana Hears Hartmann Music

HAVANA.—Last month, the Havana Philharmonic Orchestra (conductor, Amadeo Roldan) gave a concert at the Teatro Nacional, at which the program consisted of Beethoven's fourth symphony; ballet suite, Raymond, Glazounoff; and Timar, symphonic poem, Arthur Hartmann. The last named work by the American composer-violinist, had an unusually favorable reception from the public. It is one of Hartmann's earlier compositions, but still figures on orchestral programs in America, Europe, and elsewhere. R. P.

ROMANO ROMANI
arrives from Italy on October 10 and reopens his New York studios the following day. (Photo © by David Berns.)

Dean of Singers Honored

NERIS-LES-BAINS, FRANCE. — Neris-les-Bains, one of France's charming watering places, where Lucien Fugère is spending the summer, and where he made his début as a singer sixty years ago, today celebrated the eighty-sixth birthday of that veteran artist, many years one of the stellar lights of the Opéra-Comique of Paris. A delegation of citizens and tourists called at Fugère's hotel and paid him the compliments of the day. A victory wreath was presented to him and the Mayor of Neris-les-Bains made a speech in which he expressed the city's admiration for the singer and his remarkable career. Fugère, who has never stopped singing, is to appear in Paris and various French towns next season in a number of his favorite rôles. I. S.

Westminster Choir Gives Russian Concerts

LENINGRAD.—The Westminster Choir (Dr. John Finley Williamson, conductor), made their Russian début here on September 24, winning a fine success. The choir gave two extra concerts in Moscow the following week before audiences made up entirely of workmen. This makes seven appearances in all given by the choir in Moscow. R. P.

Bay View Assembly Events

BAY VIEW, MICH.—A recital was given in the Bay View Auditorium on August 3, by Leone Kruse, soprano, Arnold M. Small, violinist, and Fred Patton, baritone. On August 5 the third vesper concert of the season was presented under the direction of Mr. Patton. Appearing on the program were the Bay View String Quartet, Beatrice Brody, Herbert Weis, the Assembly Quartet, Jan Chiapusso, Messrs. Townsley, McCall, Vernor and Patton, and Messrs. Small and Freedman. Mr. Patton is dean of the music school of the Bay View Assembly.

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Art of Singing Is Viewed as Normal and Natural Process by Adelaide Gescheidt

Knowledge of Nature's Laws Provides Key to Successful Attainment of Artistry, Says New York Voice Teacher

Adelaide Gescheidt, now established in the new headquarters of her New York studio, on East Sixty-fourth Street, was interviewed by a representative of the Musical Courier on the principles which she has evolved through her long experience as a vocal pedagogue. The first of the questions asked was, "What method do you use?"

Miss Gescheidt replied, "I have no so-called 'method,' and I am revolutionary in my ideas of correct voice procedure. My teaching is a system which I have entitled Normal, Natural Voice Development, and is absolutely without method of placement or breathing. It produces the freedom of voice that every singer craves, and the perfect artistry of singing and even scale with pure quality of tone throughout the entire range, attained with perfect ease. Nature provides the means to sing with this perfect freedom when not interfered with—which is certainly the case when so-called 'methods' of singing are employed."

"But," I interrupted, "surely a singer must learn breath control and must place his voice to sing well?"

Miss Gescheidt smiled. "To sing normally and naturally," she said, "is in accord with the working of the vocal instrument, which is automatic and is certainly interfered with if wilful effort is forced upon it. If one sings correctly, one will breathe correctly. The results from such singing are a perfect coördination of the instrument with a complete understanding of voice. This is attained by a form of tonal analysis that I have created in my teaching to make practical the intangible voice."

ADELAIDE GESCHEIDT

Overcoming Physical Fatigue

"How," I asked, "do you account for the dependability and vocal endurance of your artists in performing their programs regardless of a cold, sore throat or physical fatigue?"

Miss Gescheidt responded, "My pupils are always able to sing except in unusually severe cases of bronchitis where there is a bad cough which irritates the vocal cords, although this is rare. My scientific research work, together with associations with laryngologists, has enabled me to study and know the natural functioning of all the vocal parts. Nature's reactions are, naturally, normal; but when one attempts to sing in a forced, unnatural manner or by an elaborate 'method', of course nature rebels, causing throat ailments. This quite often proves disastrous to the vocal cords.

"Is it true," I asked Miss Gescheidt, "that your system also corrects defects of speech and is as great a study and help to public speakers and lecturers as it is for singers?"

"To tell you in entirety about that part of my work would take hours. It has been my privilege as a vocal teacher to have been a pioneer of heretofore unknown voice principles through my own discovery. I have evolved a scientific plan to carry them out, and for the past twenty-two years and more I have had positive proof that my principles are unfailing in the development of the thousands of voices under my instruction. I have had the experience of studying all kinds of talent and types of human beings, and have restored the worst speech and song defects, including those of mistrained opera singers, who have regained the normal expression of their voices. I have combined the scientific knowledge of the laws of nature in reference to singing. If the student follows my simple, logical exercises, applying them in a practical manner with a minimum amount of trouble, they will turn, and have turned, many a quavering voice into a dependable organ to be used as much as needed and as desired, without hoarseness, fatigue or restraint."

Attaining Freedom of Interpretation

"How may artists attain complete abandon to their interpretations?" I continued.

"By absolute freedom and ease of voice production first and foremost. If a singer is able to sing effortlessly, unhampered by so-called 'registration' ideas or localizing or placing of the voice or breathing methods, he is free to use his brain, imagination and thought in full sway and to live in the meaning of his words and give individual interpretation to the text of his song—being ever secure in the knowledge that his vocal production takes care of itself. When a song has been musically learned, there is nothing further for the singer to do but interpret it through the words by means of his intelligence and imagination. Vagueness and mystery are replaced by definite, practical, scientific knowledge in this normal voice production."

"Making Singing a Joy"

Miss Gescheidt is the author of the book, Make Singing a Joy, a treatise on her system based on wide experience as founder and exponent-instructor of scientific voice development and the artistry of singing.

"Just why did you choose that particular title for your book?" I asked. She answered, "One of my artist-pupils gave me the idea when he presented me with his first autographed photograph which still graces the walls of my studio. It reads, 'You have made singing a joy to me.' So 'joy' is really a studio slogan among my pupils, many of them outstanding American artists."

"For a final question, what result of your years as a vocal pedagogue do you cherish most?"

Reaching into her desk and drawing out a file of letters, Miss Gescheidt said earnestly, "The loyalty of my pupils and these sincere testimonials to my results from artists, pupils, prominent musicians, authors, composers and people in all walks of life. The confidence of managers, conductors and those in a position to engage my artists is gratifying, to say the least." S. D.

Westminster Choir Leaves for Second European Tour

The Westminster Choir of Princeton, N. J., sailed August 25 on the SS. Lafayette for its second European tour. They were accompanied by Mrs. H. E. Talbott, sponsor of this prominent chorus, which, under the direction of Dr. John Finley Williamson, will visit eleven countries abroad, including Russia, where, under the patronage of Ambassador William Bullitt, it will be the first American musical organization to be honored by an official invitation of the Government of the Union of Socialist Soviet Republics.

A number of important American industrial interests are sponsoring the tour as a mission of friendship, designed to promote commercial good-will by bringing about closer cultural relationships between the United States and the nations of Europe. These industrial sponsors, the list of which is still incomplete, include the Chrysler Corporation, International Business Machines Corporation, Union Carbide and Carbon Corporation, Texas Petroleum Company, Procter and Gamble, Firestone Tire Rubber Company, and Prest-O-Lite Battery Company.

Concerts will be given in Holland, Denmark, Sweden, Norway, Finland, Soviet Republic, Poland, Czechoslovakia, Jugoslavia, France and Switzerland. In many of the cities to be visited abroad the choir will sing under the patronage of American ambassadors and consuls—in Sweden, under Ambassador Lawrence Steinhardt; Holland, Ambassador Grenville T. Emmet; Norway, Ambassador Hoffman Phillip; Denmark, Mrs. Ruth Bryan Owen.

The choir will return from Europe October 25, on the SS. Manhattan, arriving in New York about November 1. The previous tour of the choir took place in 1928.

The Westminster Choir before sailing gave a concert at the Auditorium in Ocean Grove, N. J., on August 21. This choir is the same that is making the European tour.

A program of varied music was offered on this occasion and included Roy Harris' Song of Occupations, from the poem by Walt Whitman, written expressly for the Westminster Choir; Cowboy Song by O'Hara; Pawnee Indian Song recorded by Natalie Curtis; Avery Robinson's Negro work song, Water Boy, and other compositions ranging from Palestrina to Harry Burleigh.

Ivor Newton Sails After American Visit

Ivor Newton landed in New York from the SS. Majestic, August 14, on his way to New Hampshire to stay with Mrs. George Schrafft at her summer camp in the White Mountains. Mr. Newton acted as accompanist for Kathryn Schrafft in her London début at the Wigmore Hall in June.

Mr. Newton's final concerts of the season took in appearances with Elisabeth Rethberg, Richard Tauber and Gregor Piatigorsky at a party given by Lady Ludlow at Bath House, Piccadilly; Frederick Newnham's recital at the Wigmore Hall; Conchita Supervia's recital in the same auditorium and at the Royal National Eisteddfod of Wales; Sarah Fischer and Dino Borgioli in Wigmore Hall recitals, besides that of Miss Schrafft already mentioned. Mr. Newton returned to England September 7 on the SS. Berengaria.

Two Cities Hear Cadman

Charles Wakefield Cadman appeared with the Milwaukee (Wis.) Symphony Orchestra, July 12, in his own composition, Dark Dancers of the Mardi Gras, with Dr. Waller conducting. On June 5, Mr. Cadman played this work with the High School Symphony Orchestra of San Diego, Cal., Nino Marcelli, conductor. Mr. Cadman passed the summer at the MacDowell Colony, Peterborough, N. H., where he completed work on an orchestral suite of five numbers. After leaving the Colony the composer went to Chicago for two weeks before returning to California. He will remain in the West until October, when he goes back to the Middle West for concert engagements.

Grand Rapids Enlarges Orchestra

Gabrilowitsch to Be First Soloist with Symphony—Concert Courses to Bring Eminent Artists

Grand Rapids, Mich.—This city is opening the musical season with several fine concert courses. The Grand Rapids Symphony Orchestra (Karl Wecker, conductor) has enlarged its personnel to ninety members, and is giving the first of six concerts on October 19. Ossip Gabrilowitsch will be soloist for the first concert, and among the other artists will be Jeannette Vreeland, soprano, and Joseph Brinkman, pianist. The Schubert Club (Haydn Morgan, director) will assist at one concert.

The St. Cecilia Artist Course opens on October 31 with a concert by Lawrence Tibbett, baritone. He will be followed by the Metropolitan Quartet, consisting of Grace Moore, Rose Bampton, Edward Johnson and Richard Bonelli, with Giuseppe Bamboschek, accompanist. On the regular club course will appear Frederick Dvonch, violinist; Joseph Brinkman, pianist; May Strong, soprano; the Bachmann Woodwind Ensemble; and the Krakowski Trio, composed of Mary Krakowski, vocalist, Irene Stolofsky, violinist, and Magdalene Mass, pianist.

East Congregational Church will present Serge Rachmaninoff, who will play on October 22, Fritz Kreisler, Dusolina Giannini, The Revelers (whose members are Frank Parker, Lewis James, Phil Dewey and Wilfred Glenn, and the accompanist, Frank Black) and the Monte Carlo Russian Ballet, with W. deBasil as director general and Leonide Massine as *maître de ballet* and an orchestra of thirty.

The Schubert Club, with Mr. Morgan directing and Carl Sennema at the piano, has already started rehearsals. The Excelsior Chorus, which has been directed for twenty years by William Van Gemert, will be under the leadership of Harold Tower, as will also the St. Cecilia Chorus. Mr. Van Gemert has organized a new Male Community Chorus, devoting a short part of each rehearsal to the study of the fundamentals of music.

Among the studios which opened recently for the season are the Berger School of Music, the School of Fine Arts, the VanGemert Academy of Music, and those of Marguerite Colwell, Mrs. William J. Fenton, Reese Veatch, Harold Tower, Karl Wecker, Emmet H. Friar, and Augusta Rasch Hake.

H. B. R.

Thomas Sings at Chicagoland Festival

John Charles Thomas, American baritone of the Metropolitan Opera, was the featured soloist at the fifth annual Chicagoland Musical Festival at Soldiers Field, Chicago, on August 18. Mr. Thomas sang an operatic aria and several songs accompanied by a 100-piece orchestral band.

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Music Notes From Coast to Coast

BINGHAMTON, N. Y.—William Hoerner, formerly of this city and for many years director of music at Colgate University, has recently retired from that position.

Alcinda Cummings Midjo, violinist, accompanied by Mrs. Lynn Bryant, gave a delightful recital in the Silver Salon at McLean's store.

Mr. and Mrs. Willard R. Hallman have moved to Portland, Ore. Mr. Hallman, who will have charge of music at the Bible Institute there, was known here as a singer and director of large choruses, and Mrs. Hallman, as an organist.

Mr. and Mrs. Harold B. Dickensheets, formerly of Princeton, N. J., have taken up residence in this city. Mr. Dickensheets will direct the music in the Tabernacle Church, and Mrs. Dickensheets is to be the organist.

Edith Bennett Carrington, organist, and Merle V. Ryan were recently married. I. S.

BIRMINGHAM, ALA.—The Birmingham College of Music (Guy C. Allen, president) presented Florence Elizabeth Ramsay, twelve-year-old pianist of Chicago, in recital before a large audience. The young pianist gave an excellent demonstration of the technical principles used in the children's department of the American Conservatory of Music, Chicago, where Florence is a pupil of Louise Robyn. Miss Robyn came to this city from the American Conservatory with Mrs. W. C. Vail, director of the preparatory department of the Birmingham College of Music, especially to give a demonstration for the teachers' normal class conducted by Mrs. Vail at the college.

The Birmingham Civic Symphony Orchestra (Dorsey Whittington, conductor) will play four local concerts this winter, it has been announced by C. F. Zukoski, Jr., president of the Symphony Association. Possibility of appearances in other cities was also cited. The first concert will offer Tschaikowsky's sixth symphony; Wagner's prelude to Die Meistersinger, and Gershwin's Rhapsody In Blue, with Helen McGraw, pianist, as soloist.

The Birmingham Music Teachers' Association opened its year of activities with a meeting in Forbes Salon on September 25. The topic of study for the year is Problems and Interests of Music Teachers. On this occasion, under the leadership of Mrs. J. A. Hendrix, The Measure of Success in Music Teaching was discussed. Mrs. C. W. Phillips and Cornelia Ehren gave interesting talks. Musical numbers for the program were supplied by Harrell Biard, tenor, and Estella Allen Striplin, soprano.

The Woman's Auxiliary of St. Mary's-on-the-Highlands will sponsor a series of four concerts to be presented in October. These concerts are under the management of Christine McCann. They include appearances by Catherine Wright, Canadian contralto, the Cadek Ensemble (Ottokar Cadek, violinist, Harold Cadek, cellist and Helen McGraw, pianist), and Edward Kane, tenor, winner of both the Atwater-Kent audition and the national award of the National Federation of Music Clubs.

Lowela Hanlin entertained at a musicale in her studio, assisted by Mary Wattie Wilson, Rita Lea Harrison, Mrs. Hollis Garrard, and Mrs. Roger Rice.

The Apollo Boys' Choir, consisting of twenty young boys, was fêted at the studio of George and Eleanor Bridges in Edgewood. Coleman Cooper is director and trainer of the boys.

The Ensly Music Club has announced interesting plans for the season. Mrs. George Dupree will serve as president this year.

A. G.

CALGARY, CAN.—Concluding a successful summer course in piano and the art of teaching, a piano recital was given by B. McCara Symons, A.R.A.M., in the green room of the Hudson Bay on August 25. The pianist entitled his program Composers and Their Moods, and divided his interpretations into three parts sub-titled Dramatic, Reflective and Heroic. In the first group Swinstead, Scriabin, Brahms and Rachmaninoff were the composers chosen to illustrate dramatics, while Swinstead, Schumann, Brahms and Debussy reflected the second group. The Heroic offered Bach-Busoni's Chaconne which was given a stirring and vivid performance. Noel Cook, cellist, assisting artist, contributed Schumann's Thou 'rt Like a Lovely Flower and Gavotte by Popper.

Highly favorable were the results obtained from the Summer School this year, both financially and artistically. Classes in interpretation, in the art of accompanying, teaching and in musical appreciation obtained excellent attendance. Lecture recitals were again featured as in other years, and an extension was made when Mr. Symons toured the southern part of the province, where he was received enthusiastically. All inquiries and correspondence were made through Mrs. Archbutt Cook, at whose home an informal reception was held on the eve of Mr. Symons' departure for London and his work at the Royal Academy.

F. D. F.

DULUTH, MINN.—During the coming season the Matinee Musicale will bring to this city Ninon Vallin, French soprano, the Wiener Saengerknaben (Vienna Boys' Choir), and Poldi Mildner, young Austrian pianist. They will be presented in October, January and February.

The Duluth Civic Symphony Orchestra, which recently broadcast over a national chain through Station WABC, New York, is beginning its second season under Paul Le May on October 11. Five evening and three popular Sunday afternoon concerts are planned. Mr. Le May is assistant to Eugene Ormandy of the Minneapolis Symphony Orchestra.

A local restaurant has engaged an instrumental quartet, three of whose members are from the Duluth Civic Orchestra: Alphin Flaaten, first cello; A. H. Miller, first viola; Homer Krause, first violin.

L. T.

FARMINGTON, ME.—Walter F. Greenwood presented Scenes from Faust (Gounod) at the Normal Alumni Gymnasium here on August 10. The occasion was a benefit for the Nordica Memorial Association. The cast included Esther May Barrett (Marguerite), Laurence B. Chambers (Faust), Walter F. Brandenburg (Mephistofeles), Mary E. Schreck (Siebel), Agnes Keach (Martha), and Anne Ketelsen (Archangel). Frieda Schumacher was at the piano. Mr. Greenwood was director of the entire production.

HALIFAX, N. S.—In addition to the usual number of independent music teachers per capita, Halifax, with a population of approximately 65,000, now boasts three major schools of music. The Halifax Ladies' College and Conservatory of Music, established in 1889 and the Mount Saint Vincent Academy have done much to advance music in this city. This year some of the faculty of the conservatory, headed by Harry Dean, have founded a new school, the Maritime Academy of Music, Limited, with main studios on Henry Street, West End Branch on Oxford Street and Dartmouth Branch on Commercial Street, which commenced its first term on September 4.

The business directorate and faculty of the new academy is as follows: the founder, Harry Dean, A.R.C.O., Dip. R.C.M., Leipsic, is the president and musical director. Mr. Dean has been musical director of the Halifax Conservatory of Music and conductor of the Halifax Philharmonic Society's chorus and orchestra for the past twenty-six years. A. W. Morton and F. M. Guildford are the business directors, and Margaret Baillie the secretary.

Piano Department: Mr. Dean; Natalie Littler, B. Mus. (Dalhousie University); Rita L. Morton, B.A. (Dal.), B. Mus. (Dal.); Ernest Morley, B. Mus. (Dal.); Minnie (Black) McCurdy, L. Mus. (Dal.); Olive Cordes, Halifax Conservatory of Music; Marion MacLeod, L. Mus. (Dal.); Julia Goldberg, L. Mus. (Dal.); Marion I. Andrews, Halifax Conservatory of Music.

Voice Department: Frederick L. Newnham, director, L. R. A. M., A. R. C. M., A. R. A. M., Silver Medallist, R. A. M. (London, Eng.). Mr. Newnham, following his recital in Wigmore Hall, London, on July 4, 1934, was awarded an A. R. C. M. Associated with him in the voice department will be Mollie (Steeves) Graham, Halifax Conservatory of Music. Organ Department: Mr. Dean, director; Mrs. Graham and Helen Torey, B. Mus. (Dal.).

Violin, viola, chamber music and orchestra classes will be under the direction of W. Thomas Morrocco, B. Mus. (University of Rochester and Eastman School of Music). Mr. Morrocco is also a graduate of the Royal Conservatory of Naples, Italy. Previous to coming to Halifax he was a member of the Rochester (N. Y.) Philharmonic Orchestra and was a NBC radio artist. Teachers for wind instruments, both brass and wood, will be selected as required.

Class instruction will be given in piano and singing, and both private and class instruction in the theory of music. Correspondence lessons in theoretical subjects are also available to pupils.

A list of substantial scholarships is offered in each department. In addition to grade certificates in all practical and theoretical subjects, the academy offers to qualified students the following diplomas: Teachers Graduation, Soloists Graduation and Graduation (Teacher of the Theory of Music).

A perusal of the calendar indicates that the policy of the academy is based on high standards.

A. E. G.

HOUSTON, TEX.—Music teachers, schools and concert managers have inaugurated the season. The Houston Orchestra is again rehearsing and competition is on to get, give, win and lift up the lyre in the cause of better music, in the home, the church and the broadcasting stations. All seem determined to make this Houston's greatest musical season.

Dorothy A. Kingsley has returned to her home in Newcastle-on-Tyne, England, after a summer spent in Houston with her father, Captain H. Kingsley. Miss Kingsley will resume her piano studies with Elcia Pickering, L.R. AM. A.B.V.M., and her cello study under Kathleen Brady, A.R. C.M.

On August 27 those attending a musicale at the home of Mr. and Mrs. S. Narregang had the pleasure of hearing a new song composed by Mrs. Narregang—formerly Mathilde Heuchling of the Sherwood School of Music in Chicago. The song was written in collaboration with Dr. Walter Keller of the Sherwood School. Those taking part in the program were Iva Carpenter, violin; Mathelde H. Narregan, contralto; Mrs. Frederick Sevier, soprano; Mr. and Mrs. H. Salisbury, and Mrs. Harry R. McLean, accompanist.

GEORGES MIQUELLE,

cellist, has concluded his annual summer season at Chautauqua, N. Y. On August 11 he was featured in the Lalo concerto at the closing concert of the Chautauqua Symphony Orchestra, under the direction of Albert Stoessel. In addition to his activities as solo cellist with the orchestra he has also appeared in the quartet of the Chamber Music Society series. Mr. Miquelle went from Chautauqua to Chicago, to resume his post as solo cellist with the Detroit Symphony Orchestra, playing in Chicago at the Century of Progress, in the Symphony Gardens of the Ford exhibit.

Rhodes Dunlap, Houston pianist, has accepted the position of research assistant in English literature at Iowa State University.

There will be new operas given this coming winter by the Houston Civic Opera Company, under the direction of Mrs. John Wesley Graham.

Dreda Aves, dramatic soprano, a native of Texas, will be heard in the near future in Houston with the San Carlo Opera Company.

K. B. M.

INDIANAPOLIS, IND.—The advance announcement of the Martens Concerts, Inc., promises some of the best attractions that this organization has ever offered. The season opens on October 18 with John Charles Thomas. Other concerts are November 18, Don Cossack Chorus; December 10, Monte Carlo Ballet Russe; January 27, Glazounoff Russian String Quartet, with Igor Stravinsky and Samuel Dushkin; February 17, José Iturbi; March 4, Lotte Lehmann.

The Federation of Civic Music Clubs Orchestra appeared in concert at Fort Benjamin Harrison the latter part of July.

The Municipal Band was heard in concert at Garfield Park late in July, under the direction of Hermant Arndt. This organization again proved to be one of the leading musical features of the summer months.

Ferdinand Schaefer, director of the Indianapolis Symphony Orchestra, has returned from Europe where he attended music festivals in Germany and Austria.

One of the most interesting concerts of the summer months was presented at the Indianapolis Athletic Club on September 4 by Silken Strings, under the direction of the Real Silk Hosiery Mills. The orchestra of twenty-one members was conducted by Charles Previn, former director of the St. Louis Municipal Opera Company. The orchestral members were all artists in their chosen profession and included such names as Mischa Mischakoff, concertmaster of the Chicago Symphony Orchestra, and Daniel Saidenberg, principal of the cello section of the same organization. Mr. Previn's conducting brought forth unqualified praise in a virile and highly polished performance. The string tone blended nicely and there was no overtone from the brass. A small but appreciative audience, showered applause upon the conductor and ensemble.

H. C. G.

OMAHA, NEB.—The Tuesday Music Club has announced four musical events, the concerts to be held in the Joslyn Memorial, as in the past several seasons. Dalies Frantz, pianist, opens the series with a piano recital on November 26 and the Manhattan String Quartet will make an appearance some time in January. Lotte Lehmann is booked for a

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the course of the past month have brought the following before the public: Louise Shadduck Zabriskie and Martin Bush, organists; Bettie Zabriskie, cellist; James Peterson, violinist; Harry Disbrow and Harry Cooper, baritones. J. P. D.

RICHMOND, VA.—With a goal of 1,000 members to be secured, the Musicians' Club is launching its fall campaign, under the leadership of Mrs. W. Earl Miller. One hundred and thirty-five new members have already been accepted in this, the oldest music club in Richmond. An initial meeting was held at the Westmoreland Club on September 17 to inaugurate the drive. The meeting was addressed by Jean Trigg and Quincy Cole.

Announcement of the fall and winter series of concerts has been made. The club's individual contribution to its members will be the Johann Strauss opera, Die Fledermaus, the parts to be taken by club vocalists and players. The success attending the club's Mikado performance last spring presages a fine presentation of the Strauss work.

Visiting artists of national repute will include the following: Efrem Zimbalist, who opens the series on October 23; Poldi Mildner, pianist, January 22; the Old Harp Singers of Tennessee, and Nelson Eddy, April 16. These concerts will undoubtedly be held at the Hotel Jefferson Auditorium, as in former seasons. Monthly programs will be given by club members in the Woman's Club concert hall, with other musicales by juvenile members at intervals.

The Richmond Symphony Orchestra has issued no announcement as yet for its fall series of concerts, but it is understood that these will begin early in November and continue weekly until late in December. Wheeler Beckett will continue as conductor of the organization and has recruited his quota of musicians. Rehearsals begin this month. It is not known just what works will be presented this fall but an announcement will be made shortly. As heretofore, visiting guest artists are to appear at each concert.

Richmond teachers have made their usual arrangements for pupils and classes and the list is somewhat augmented over last season. The prospects seem to be reasonably bright locally.

For several seasons, Michaux Moody has sponsored a series of artist' concerts. As yet Mr. Moody has made no public announcement for this year. J. G. H.

ROCHESTER, N. Y.—Among the artists to be brought here this year by the Civic Music Association in the Eastman Theatre series will be Fritz Kreisler, Lawrence Tibbett, Sergei Rachmaninoff, Roland Hayes, Guy Maier and Lee Pattison, and the Monte Carlo Ballet Russe.

The Kilbourn Hall series of chamber music recitals this season will present the Kroll Sextet, Doris Humphrey and Charles Weidman, the Gordon String Quartet, and Harold Bauer. T. G.

SAN ANTONIO, TEX.—Forty-four piano teachers have enrolled as charter members of the San Antonio Chapter of the National Piano Teachers Guild, which was organized by Irl Allison, general director of the guild. The local organization will sponsor and conduct the San Antonio unit of the piano playing tournament in 1935.

Tekla Staffel, prominent piano teacher here, is district chairman for the Dealey contests, sponsored by the Texas Music Teachers Association.

An active season is promised for San Antonio. The Tuesday Musical Club (Mrs. Eli Hertzberg, president) will present four artists in the series of musicale-teas (of which Mrs. Paul Rochs is chairman); Edith M. Resch has contracted for two artists, and the Devoe Management will present concerts, drama, lectures and ballet. A new theatre is to be opened at the beginning of the season and contracts are pending for musical entertainment and dramas. Dr. Frederick Oppenheimer is the owner, with Edith M. Resch as manager. S. W.

TOLEDO, O.—Toledo Monday Musicale has elected the following officers for the coming year: Mrs Charles F. Dowd, president; Lillian H. Coyle, vice-president; Mrs. Frank Landwehr, recording secretary; Mrs. Ben Gillette, corresponding secretary; Elizabeth Walker, treasurer; Mrs. Frederick Mills, financial secretary. Members of the board are Mrs. W. F. Schmidt and Guyneth Redman.

Flora Ward Hineline, Toledo impresario, has announced the coming of three outstanding artists: John Charles Thomas, baritone; Ruth Slenczynski, child pianist; and Fritz Kreisler, violinist. Including the Museum of Art series, Toledo will have a season of fine music. Elisabeth Rethberg, soprano of the Metropolitan Opera, will be heard in the first concert of the Museum of Art course on October 12.

Günther Ramin, German organist, will appear on October 9 in Our Lady Queen of the Holy Rosary Cathedral. The proceeds of this concert will go to charitable organizations.

Epsilon Chapter of Mu Phi Epsilon, national honorary musical sorority, will give its first open formal concert on October 17. Those appearing are Wilma Throm and Dorothy Bell, two-piano artists; Ruth Earhart, cellist; Dorothy Jackson, soprano. Esther West is the accompanist. Program notes will be given by Kathryn Clapp.

The Toledo Choral Society, under the direction of Mary Willing Megley, began its rehearsals on September 24. They continue their annual custom of singing the Messiah at Christmas. This work will be given in the peristyle of the Museum of Art. Part two of Bach's B minor Mass will be the substance of the spring concert. Part one of the Mass was presented last season with great success.

The Orpheus Club, directed by John Gordon Seeley, sang in concert on September 26 in the Monroe Street Methodist Episcopal Church.

The Toledo Piano Teachers' Association held its first meeting on September 25 in the auditorium of the Ashland Avenue Baptist Church. Mrs. Walter P. Rideout presided at the business meeting. A reception followed, with the president, officers, past presidents and honorary members in the receiving line. D. J.

WHITE PLAINS, N. Y.—With the summer vacation at an end, all the studios in Westchester County are again buzzing with activity. The light summer musical fare will be replaced with more serious music.

The Mrs. Julian Olney series opens on October 19 with the Metropolitan Opera Quartet, to be followed by the Monte Carlo Ballet Russe, November 9; José Iturbi, pianist, December 7; Yehudi Menuhin, violinist, January 11; Wiener Saengerknaben, February 1; Lucrezia Bori, soprano, April.

The Westchester County Recreation Commission's first presentation was the Hall Johnson Choir on October 5.

Under the auspices of the Westchester County Recreation Commission and the Westchester County Emergency Work Bureau, excellent musical programs are being made possible for civic organizations, schools and clubs, free of charge. The Westchester Quintet, including Evelyn Clark (piano), Dirk Gootjes (first violin), Victor Beresoff (second violin), and Herman Brandli (cello), is being booked for several concerts a week throughout Westchester. During September programs were given in Mt. Kisco, Irvington, Armonk, Eastchester, Tarrytown, Croton, Mamaroneck, Briarcliff, Hawthorne, Bedford Hills, and at the County Center in White Plains. E. H.

MADELENA PALTENGI,

soprano, in costume for the "1890 group," a feature of the series of Sunday recitals which she recently gave at Kearsarge, N. H. She also sang Spanish and French costume programs. Miss Paltengi is appearing with the Allison Trio (cello, violin and piano) in several concerts. (Photo by Frederick Bradley.)

I SEE THAT

The Polish-American Opera Company (Louis Kowalski, director) will present Moniuszko's opera Halka on October 7 at Mecca Temple, New York. Featured singers include Maryla Karwowska, soprano, and Janusz Poplawski, tenor, of the Warsaw Opera Company; Nicholas Karlash, bass, and Paul Farber, baritone, of the Russian American Opera Company. Walter Grigaitis, conductor of the Philadelphia Civic Opera Company, is to direct. The company is booked for Philadelphia, October 8, and Boston, October 12.

* * *

Paul Boepple, one of the directors of the New Music School of New York, lectured at the school on October 5, on Rhythmic Education As Conceived by E. Jaques-Dalcroze. October 8, Mr. Boepple is to give a lecture on New Trends in Music Education.

* * *

Ray Lev will give a piano recital at Town Hall on October 23.

* * *

Lucy Monroe, soprano, during the broadcast On Wings of Song, presented over an NBC-WEAF network on August 29, sang Ask of the Stars, Beloved, Respighi's Nebbie, Le Miroir by Ferrari and Gavotte from Massenet's Manon.

* * *

Miltonella Beardsley, pianist and teacher, sailed on the SS. Franconia August 22 for a fortnight's cruise; her winter promises to be an active one.

* * *

Harriet Ware, American composer, was honor guest and pianist on her birthday anniversary, August 26, over Station WJZ. The entire program was composed of her works, Clemence Gifford, contralto, presenting her songs to the composer's accompaniment.

* * *

Henry F. Seibert, organist-director of Holy Trinity Lutheran Church, New York, was staff member of the Summer School for Church Workers at Silver Bay, Lake George, N. Y.

* * *

Eady Arendt, contralto, spent part of the summer at Lake Como, Switzerland.

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Carl H. Tollefsen's collection of autographs and compositions of famous composers, dating back to 1775 and including Beethoven, Weber, Schumann, Hiller and Mendelssohn, was the subject of a recent article in the New York *Times*.

* * *

Florence Foster Jenkins' birthday party included a musicale, with Gina Pinnera, Rocco Pandiscio and Mrs. Jenkins as vocal soloists; Anja Sinayeff, violinist; Essex Dane, actor and playwright, and St. Clair Bayfield, English actor.

* * *

Ruth Epstein, harpist, has added to her repertoire Mozart's C major, Dubois' and Zabel concertos.

* * *

Ida Glass and Leah Shaw, artist-pupils of Rudolph Gruen, are heard in two-piano programs over Station WINS each Wednesday. Their program of August 22 included Mr. Gruen's first suite for two pianos.

* * *

Arpad Sandor, the Hungarian pianist who was Heifetz's accompanist last season, returned to the United States September 14 on the SS. Roosevelt. He was accompanied by his bride, the daughter of Leo Blech, conductor. They plan to settle here.

* * *

Calvin Riggenberg has been appointed as teacher of music at Washington University to succeed the late Ernest R. Kroeger. The curriculum has been amplified to include classes in harmony and instruction in piano and pipe organ, which will be accepted for credit toward the B.S. degree in the university college.

* * *

Hazel Griggs, pianist and teacher, has returned to New York from her stay at Pathfinder Lodge, Cooperstown, N. Y., where she taught piano during the past summer.

* * *

Marie DeKyzer sang at the First Baptist Church, Westerly, R. I., August 19, then going to the White Mountains. She resumed instruction in New York end of September.

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During September, Emanuel List, leading bass of the Metropolitan Opera Company, appeared in six operatic performances in Vienna. He sang several times in Salzburg in August. Mr. List sailed for the United States on the SS. Manhattan on September 27.

* * *

Helen Bock, pianist and pedagogue, has resumed teaching for the season at her New York studio.

* * *

Among those arriving on the SS. Ile De France, docking in New York on September 4, were Dino Borgioli, Italian tenor, who will sing with the Metropolitan Opera this season, and Virgil Thomson, composer of the score of Gertrude Stein's Four Saints in Three Acts.

* * *

Beniamino Gigli was heard in an international broadcast from Venice on September 12 over an NBC-WJZ network. The tenor was soloist with a choir of 500 voices and a symphony orchestra conducted by Tullio Serafin in an outdoor presentation of Verdi's Requiem in St. Mark's Square. This was during the Venice International Music Festival. Gigli was heard several times last winter in operas broadcast over NBC networks.

* * *

Grace Moore, of grand opera, musical comedy and the cinema, who has returned from making a picture in Hollywood, was

(*Continued on page 33*)

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Eastman School of Music

ROCHESTER, N. Y.—In former days at the Eastman School of Music, the week before classes were started in the collegiate department was given over to "scholarship" examinations. The examinations still exist and have recently been concluded by Dr. Howard Hanson, director of the school, and various juries of faculty members. "They are now known, however, as student aid examinations," states Arthur H. Larson, secretary-registrar of the school, "for the Eastman School does not award scholarships for scholastic superiority alone. It rather uses its funds, contributed in the form of permanent and annual endowments, to extend aid to as many students as possible of superior capacity, whose circumstances are such that their future study depends upon aid.

"Student aid awards have been made to 180 Eastman School students this year. These pupils come from twenty-eight states and are to work in the collegiate and preparatory departments of the school. The examinations are held to determine the comparative capacities of the students who apply for aid and thus are a factor in the awards; but all awards are conditioned on the need of the applicant for assistance."

The awards made range through all the departments of work in the school. They have been apportioned as follows: composition, eleven; piano, twenty-nine; preparatory piano, nine; voice, thirty-one; organ, eight; violin, twenty-four; preparatory violin, seven; viola, one; cello, six; double bass, four; horn, five; trombone, four; trumpet, seven; percussion, four; tuba, three; bassoon, two; clarinet, four; flute, five; oboe, three.

Besides the awards to students, the following have been awarded teaching fellowships in the Eastman School: Wayne Barlow, Francis Cunkle, Leonard Ellinwood, Thomas Gorton, William Kimmel, Van-Voorhis Munson, Florence Reiter, Hazel Turner, and Arthur A. Whittemore.

School of Music of University of Michigan

ANN ARBOR, MICH.—School of Music faculty members are now assembling in Ann Arbor after travels during the summer months.

Mr. and Mrs. Palmer Christian made an extensive automobile trip of the East, visiting Quebec and its environs and the New England States, returning by way of New York. Prof. and Mrs. Wassily Besekirsky spent the summer at East Windham, in the Catskill Mountains of New York, while Prof. and Mrs. Arthur Hackett and their daughter Nancy had their vacation in Massachusetts at Andover. Prof. and Mrs. Joseph Maddy, after the National Band and Orchestra Camp session at Interlochen, Mich., travelled eastward.

Prof. and Mrs. Earl V. Moore and their family were at their cottage in Omena, on Lake Michigan. Prof. and Mrs. David Mattern and their daughter Shirley toured Canada. Prof. Hanns Pick journeyed to Switzerland at the close of the summer session. Prof. Mabel Ross Rhead and Prof. Maud Okkelberg both took the opportunity of special study under Josef Lhevinne in Maine. Prof. Otto Stahl was at a cottage on Winans Lake.

After the summer session, Prof. and Mrs. Joseph Brinkman joined Lee Pattison in New York. Prof. and Mrs. Nicholas D. Falcone spent several weeks in northern Michigan, particularly at Charlevoix. Prof. James Hamilton and Mrs. Hamilton motored to Washington, and returned through the eastern states, New England and Canada. Prof. Juva Higbee was at her summer home, Silver Creek, N. Y.

Prof. Anthony J. Whitmire and Mrs. Whitmire had holidays in Ypsilanti. Ava Comin Case and her family were at North Lake, while Louise Cuyler remained in Ann Arbor. E. William Doty, after a summer teaching organ and completing work for his Ph.D. degree, went west, returning in time for his marriage to Elinor Wortley on September 19.

Dalies Frantz and Mrs. Frantz, aside from a few trips, remained in Ann Arbor. Nora Crane Hunt visited relatives in Detroit and Babson Park, Fla. Edith Koon made a stay at Ridgeville, Ind. Thelma Lewis was the guest of Prof. Higbee at Silver Creek, and at her home in Ravenna, O. Martha Merkle Lyon visited friends in Colorado, and Glenn McGeoch made a visit to Yonkers, N. Y. Thelma Newell remained in Ann Arbor, while Ruth Pfohl journeyed to Winston Salem, N. C. Nell Stockwell motored to the upper peninsula, staying at Isle Royal.

President and Mrs. Charles A. Sink motored through the Canadian provinces, including the Gaspé tour, New Brunswick, Nova Scotia, Prince Edward and Cape Breton islands, returning by way of Mr. Sink's old home, in New York State.

Cleveland Institute of Music

CLEVELAND.—The Cleveland Institute of Music began its fall session on September 17 with a large increase in enrollment. Competitive scholarship examinations were held prior to the opening of school, and thirty-two scholarships, entitling the recipients to a year's free tuition in their major subject were awarded. Sixteen piano scholarships were given to Richard Roberts, Marjorie Freeman, Alice Aldrich, Maryette Biggs, Violet Reavey, Edith Warner, Marian Griffin, Saralee Konigsberg, Margit Karlsson, Martha Avery, George Costello, Marilyn Costello, Lucile Harley, Dorothy Tomlinson, Loren Glickman and Janet Weltman. Six scholarships in violin were received by Edward Matyi, Richard Warner, Jeannette Jones, Joseph Shaftel, Brenton Banks and Salvatore Recchi. Reuben Caplin, Elton Hoehn and William Rosenfield were awarded scholarships in voice; in cello, Irving Klein and Richard Watzulik; in orchestra, Robert Zupnik, Robert Upson, Richard Peck, Curtis Clarke and George Goslee.

Arthur Loesser, head of the department of ensemble, gave the first lecture in the Comparative Arts Course on D'Indy and Chausson, which was followed on October 5 by a lecture on Gabriel Fauré by Denoe Leedy, member of the piano faculty and music critic of the Cleveland Press.

Nevada Van der Veer, newly appointed head of the voice department, who comes to Cleveland from her New York studio, was heard in the opening concert of the season on October 3. She presented songs of Handel, Pergolesi, Bach, Schubert, Lenormand, Reynaldo Hahn, G. Pierne, Hugo Wolf and Richard Strauss. Jean Martin Buck was at the piano.

Herbert Elwell, head of the department of composition and music critic of the Cleveland Plain Dealer, has been appointed associate conductor of the Institute Symphony Orchestra, of which Dr. Artur Rodzinski, the director, conducts one rehearsal weekly. Teachers of orchestral instruments have been chosen from among the leading players of the Cleveland Orchestra. C.

Cornish School

SEATTLE, WASH.—The Cornish School Summer Session has been completed with a large enrollment. The extensive work of the summer school was correlated with a series of events in the Cornish Theatre. First in this Four Arts Series was a program by the Meremblum String Quartet. Next, the Cornish Dancers, led by Welland Lathrop, presented a concert featuring compositions in Mr. Lathrop's dance idiom. Tchekoff's drama, Uncle Vanya, with the Cornish Players directed by Alexander Koiransky, had a week's run. At the end of the session the summer students, directed by Ellen Van Volkenburg, presented Euripides' Iphigenia in Aulis.

Another activity of the summer session was the vacation school for children of grammar school age, who came for two hours daily four days each week, taking a coördinated course, including music, painting, dancing, eurhythmics and drama. Mr. Meremblum devoted himself to the development of a junior orchestra of seventy-five youngsters between the ages of five and fifteen. S.

Institute of Musical Art

The Institute of Musical Art, New York, began its thirtieth season on October 4, under the direction of Oscar Wagner, assistant dean of the Juilliard School of Music. The institute now confers the degree of Bachelor of Science with major in music on students who graduate from the public school music course. An affiliation with Teachers' College of Columbia University enables the institute to provide for its students the academic courses required to obtain the degree.

Special late afternoon, evening and Saturday classes in all branches of music have been arranged in order to accommodate those whose other activities prevent them from attending classes during the regular session hours. There are no entrance requirements for these extension classes, except for those who may wish credit toward a degree or a diploma.

New York College of Music

One of several innovations announced for the year by the New York College of Music (Carl Hein and Grace Spofford, directors) is a course in Practical Musical Criticism, to be conducted by Oscar Thompson, for six years' music critic of the New York Evening Post. This course, beginning early in October and to continue for twenty weeks, will provide a laboratory of critical writing, to be governed by the standards of reviews written for the Metropolitan press, and deals with questions of practical journalism as well as with the fundamentals of the appraisal of music and performances of music. Mr. Thompson is the author of Practical Musical Criticism, and his teaching will be based not only on his experience in New York, but in capitals of Europe and on newspapers in various parts of the United States. Other new courses at the college were announced in the issue of September 15.

Evansville College

EVANSVILLE, IND.—With the inauguration of the new department of music at Evansville College this fall it has become an integrated part of the regular college organization and not a separate school. Under the new departure at the college, the work of this department will be conducted along the same lines as that of all other departments, and students find required and elective courses in the field of fine arts just as they may take such courses in liberal arts.

Gaylord H. Browne, of Valparaiso (Ind.) University, has been made assistant professor of music and acting head of the department of fine arts. In addition to Mr. Browne, at least three and perhaps four other instructors are to join the faculty.

A college degree with a major or minor in music and with instructor training in violin, organ, piano, viola, cello, voice, composition, orchestration and orchestral conducting, will be made available at the college under the new program. Outstanding among the specific projects is the development of a college orchestra which is open to membership on the part of non-college students. The college choir will continue its work under the direction of Dr. I. M. Blackburn, who in addition to his relation as head of the department of foreign languages, has become a part-time member of the music faculty. D.

VIRGINIA COLOMBATI, recently confined to her home with a dislocated shoulder, during which time she was obliged to discontinue teaching a number of out-of-town pupils, resumed her fall season in the middle of September at her New York studio. She will also teach at the David Mannes Music School, in New York. Among Mme. Colombati's artist-pupils are Josephine Lucchese, Nancy McCord, Claire Alcée, Hallie Stiles and others.

Prominent Alumnus Visits Eastman School

ROCHESTER, N. Y.—Herbert F. Inch, an alumnus of the Eastman School of Music, paid a recent visit to Rochester. He received both his Bachelor's and Master's degrees in Music from the Eastman School and was also recipient of the first Fellowship in Music granted by the University of Rochester, under which he studied two years in Europe. In 1931 Mr. Inch competed for and won the Prix de Rome, which provided for three years' study at the American Academy in Rome.

Mr. Inch's latest works, completed in Rome, are an orchestral suite, To Sylvanus; a set of pieces for string quartet; a piano trio and a sonata for cello. Some of this music will probably be heard in this country during the present season. R. P.

White Plains Choir Starts Season

WHITE PLAINS, N. Y.—Following a summer vacation, the choir of the First Baptist Church (Elizabeth B. Cross, choir director and organist) gave its first musical program on September 16.

A program of Sunday evening services is planned for this season, which includes part of Elijah in October and the Christmas parts of the Messiah in December, with guest soloists for each occasion. Frederic Baer will sing the title rôle in Elijah.

The members of this choir are working to continue giving excellent performances of oratorios and improve their work and their standing as a choir. The personnel includes about fifty members, and has a waiting list. The full choir sings at the special services. Mrs. Cross, a graduate of the Royal College of Music in England, recently returned from Silver Bay, Lake George, where she worked out vocal and choral problems under the direction of Dr. John Finley Williamson. E. H.

Mana-Zucca Compositions Broadcast

During the week of September 16 sixteen broadcasts of Mana-Zucca's compositions have been heard. Musicians presenting these numbers during that period include Albert Chaskin, tenor, who sang Rachem, Waiting and I Love Life over WNYC with the Municipal Orchestra; Roy Jarman, tenor, who sang Waiting and Hast Thou Forsaken Me; Mario Cozzi, in his program over WJZ, sang I Love Life; Robert Preston, baritone, singing over WOR, featured Nichavo; Suzanne Keener, soprano, sang Fluttering Birds over WHN; Franz Imhof, tenor, Waiting and I Love Life on Major Bowes' Capitol Family program. Besides these presentations over the air, Leon Sparks, in a recent appearance at the Devonshire Hotel, Chicago, sang Waiting and I Love Life.

On September 17, Mana-Zucca, Dame Sybil Thorndyke, English actress, and Gladys Shaw Erskine, author, were special guests of Radio City. Felicia Rybier, Polish pianist, played Mana-Zucca's Zouave's Drill at her recital in Bangor, Me., during September. Wilson Angel sang her I Love Life at the Yankee Stadium recently, before an audience of 35,000.

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I See That

(*Continued from page* 31)

presented by Rudy Vallee on his Fleischmann Variety Hour, September 6. Miss Moore sang One Night of Love, the title song from her new picture, and an aria from La Traviata, also featured in this film.

* * *

The Hall Johnson Negro Choir will open the 1934-35 music season at the County Centre, White Plains, N. Y., when the Westchester County Recreation Commission presents the chorus in a benefit for the commission's music fund. A new program of spirituals and other Negro songs will be presented, including, by special request, selections from Dr. Johnson's recent Broadway production, Run, Little Chillun.

* * *

Olga Halasz offers two $500 scholarships of one year's duration at her New York studio. Judges of the contest, which will be held early in the fall, are Fritz Reiner, Paolo Gallico and Hortense Monath.

* * *

Lauritz Melchior appeared at the Paris Grand Opéra in three performances during the first week of September. He will return to America early in November for a concert tour and appearances at the Memorial Opera House in San Francisco, Cal., preceding his season at the Metropolitan Opera.

* * *

Two of Solomon Pimsleur's compositions were played recently at the Brooklyn (N. Y.) Museum by the Municipal Symphony Orchestra under the direction of Harry W. Meyer. His Symphonic Ballade was performed on July 15 and his Meditation Nocturne was heard on August 19.

* * *

Nino Martini, tenor of the Metropolitan Opera, and Mr. and Mrs. Jules E. Brulatour (Hope Hampton) were among the 1,863 passengers arriving in New York, September 13, on the SS. Rex.

* * *

The Cincinnati (O.) Conservatory of Music presented Daniel Ericourt, pianist and member of the conservatory's artist faculty, in a broadcast from Station WLW on September 17. Other broadcasts by the conservatory are presented over WSAI on Mondays and over WFBE on Mondays and Thursdays.

* * *

Claudio Frigerio has been engaged for the Chicago Grand Opera Company's entire season.

* * *

Grete Stueckgold and Gustav Schuetzendorf, soprano and baritone of the Metropolitan Opera, returned from Europe on September 19, by the SS. Columbus.

* * *

Maria Jeritza was among the passengers landing in New York on September 19 from the SS. Majestic. Mme. Jeritza will open the season of the Chicago Grand Opera Company in November, and also is to sing further performances with this organization.

* * *

Jessie B. Gibbes and Miss Hopkins of the Music Education Studios, New York, spent August in Franklin, Vt. The studios opened for the season on September 17.

* * *

Günther Ramin, German organist, began his American tour with a recital at Holy Trinity Lutheran Chourch, New York, on September 29.

* * *

Oskenonton, Mohawk Indian baritone, who spent recent years giving concerts and studying in Europe, is again in America, and was heard on the radio over the Columbia network from Toronto, Can., on September 4.

* * *

Hans Merx, specialist in German Lieder programs, gave a radio recital in Basle, Switzerland, on September 11, and on September 14 in Lugano. He returns to America this month.

* * *

Lois Bodgar announces performances of comedies and operettas by the German Volkstheater, New York, in the Venice Theatre. Mizzi Wirth is a principal.

* * *

Arthur and Mrs. Fickenscher, of the McIntire School of Fine Arts, University, Va., spent the summer in California. His seventh quintet for piano and strings was played in San Francisco by the Pasmore-Burrill Quartet, the composer at the piano.

* * *

Gustave L. Becker gave a recital of his own compositions at the Benjamin Franklin

JOSEPH W. CLARKE, president of the Clarke Conservatory of Music, Philadelphia, with branches in Germantown and West Philadelphia.

Inn, Asbury Park, N. J., on September 8. He was assisted by James de la Fuente, violinist, a young protégé of Albert Spalding. Mr. De la Fuente formerly was a pupil of Hugo Kortschak and is now coaching with Andre Benoist.

* * *

Carl Friedberg, pianist, who opened his concert season at the Worcester (Mass.) Festival on October 2, will give his New York recital on January 4 at Town Hall.

* * *

Rita Orville and Roy Jarman opened a series of weekly concerts at One Fifth Avenue, New York, on September 16, under the management of Marion Cadwallader. On September 19, Miss Cadwallader, in a similar series at the Hotel Esplanade, presented Colin O'Moore and Jacob Schwartzdorf.

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The SS. Conte di Savoia arrived in New York on September 27, carrying among her passengers Giovanni Martinelli, Pietro Yon and John Connell.

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Jean Bellows, an artist from the Florence Wessell studios, is playing her first part in Small Miracle, which opened on September 26 in New York City.

* * *

John Charles Thomas will give his first New York recital this season at Town Hall on October 14. Following this he makes a coast-to-coast concert tour and appears with both the Chicago and Metropolitan Opera companies.

* * *

Sigrid Onegin, contralto, arrives in this country October 15 on the SS. Europa. She will sing a special performance of Samson and Delilah at the New York Hippodrome on October 17 and leaves on the 18th for an extensive tour to the Pacific Coast.

* * *

Mischa Elman returns to the United States the middle of October after a tour of thirty concerts in South America. He gives his only New York recital at Carnegie Hall on October 19, leaving immediately afterwards for a three months' tour in Europe, but returning the latter part of January for a concert tour of this country. Next April he will play ten concerts in Mexico.

* * *

Dr. Ernst Toch, pianist and composer, landed in the United States, September 24, from the SS. Laconia. Dr. Toch, who left Germany after the rise of the Nazis, is to join the faculty of the New School for Social Research, New York.

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The SS. Ile de France docked in New York on September 25, bringing among her passengers, Mr. and Mrs. Serge Koussevitzky, Alma Clayburgh and her daughter and namesake, and Suzanne Fischer, American soprano.

* * *

Ida Haggerty-Snell, formerly of the Metropolitan Opera House Studios, has been engaged by the Franz Liszt Academy of Music and Arts, Springfield, Pa., where she is associated with Dr. Constance Henry Beauer in teaching voice and piano.

* * *

Lester Donahue, pianist, gave a salon recital at "Sunnymede," Southampton, N. Y., on September 5, through the courtesy of Col. Henry May and Mrs. Henry Black.

* * *

Helen Jepson, soprano of the Metropolitan Opera, and featured singer of the Paul Whiteman Music Hall radio hour over WEAF was heard in Zigeuner from Bitter Sweet and Ethelbert Nevin's The Rosary during the August 30 broadcast. In the latter number she was assisted by the King's men, male quartet from Hollywood.

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Studio Notes

LA FORGE-BERÚMEN

Frank La Forge returned from Maine on October 1 and has resumed his teaching at the La Forge-Berúmen Studios. These studios anticipate another active season with many recitals already planned and numerous radio programs over leading stations. Ernesto Berúmen returned on the same day to take charge of his class of pianists. One of Mr. Berúmen's pupils, Elizabeth Harmeling, recently appeared in recital at Bristol, Va.

The sixth concert of the La Forge-Berúmen Summer School, New York, was given on July 26 at the studios and presented Mary Miller Downs, soprano; Lewis Wills, pianist; Leonid Bolotine, violinist; and Frank La Forge, composer-pianist. There was also a choral number, the Prayer from Cavalleria Rusticana, sung by a group of twenty-five solo voices, accompanied by Virginia Duffey and conducted by Mr. La Forge.

July 25, the weekly broadcast of the La Forge-Berúmen Studios over the Columbia system brought Emma Otero, coloratura soprano; Mr. Wills, Mr. La Forge, and a soloist chorus. August 1, the radio program was given by Clemense Gifford, contralto; Adelaide Anderson, pianist; and Mr. La Forge.

In the seventh concert at the studios, August 2, Miss Otero, Elizabeth Harmeling, pianist, Miss Anderson and Mr. La Forge were featured. August 8, Santo Di Primio, tenor, Gerald Mirate, pianist, and Mr. La Forge went on the air. For the eighth studio concert, Marie Mulcahy, soprano; Robert Simmons, tenor; Evelyn White, pianist; and Mr. La Forge appeared. Leonid Bolotine played violin obbligatos to two of Mr. Simmons numbers. Continuing the weekly broadcasts, Helen Wakefield, pianist; Dale Gilliland, baritone, and Mr. La Forge offered a list of numbers. The following day, the ninth concert in the school series brought the same group.

The broadcast of August 22 had Miss Otero, Miss Gifford, Miss Downs, Mr. Berúmen and a choral group. The tenth and concluding concert at the school was given by Jerry Mirate, pianist; Miss Gifford, Miss Otero, Miss Downs and Mr. La Forge. The final broadcast for the season had Elizabeth Andres, contralto; Alice Cooper, pianist; and Virginia Duffey, accompanist.

MAY STONE

Charlotte Bruno, mezzo-soprano, has been engaged by Fortune Gallo for the entire season of 1934-35 for his San Carlo Opera Company. She sang Siebel, Lola and Mercedes the opening week in Toronto and added the rôle of Stephano in Romeo and Juliet the following week and the Shepherd in Tosca.

Hazel Price, coloratura soprano, recently returned from a cruise to Canada and Bermuda on the SS. California.

Jack de Nova, tenor, has completed the season at Feltman's, Coney Island.

Charlotte Lockwood, lyric soprano, is engaged by the Shuberts for their production America Sings.

The May Stone Song Recital has been broadcast for the past eight weeks on Fridays over WOV. The artists appearing on the programs were Betty Wayne, coloratura; Queena Doria, lyric soprano; Ethel Kritz, blues singer; Alan Robert, tenor; Frederick Tillberg, bass-baritone, and Elise Milaine, alto.

The May Stone Opera Class started its work October 4 and will meet once a week. Operas produced last season were Carmen, in French; Cavalleria Rusticana, and Marriage of Figaro, in Italian. These performances afford promising young singers an opportunity to gain experience in singing their rôles in public with action.

DOLORES HAYWARD

Dolores Hayward, director of the Kiniya Summer Music Colony and Club, on Lake Champlain, Vt., has returned to her New York studios, following an active summer. Beside being active in her metropolitan studios, she will continue her work in Greenwich, Conn., and inaugurate classes in Paterson and Ridgewood, N. J.

In November, Beatrice Rodick, scholarship winner of Miss Hayward's New York studio, is to play a program of her own compositions, arranged for two pianos, with her teacher, at the Passaic and the Paterson Women's Clubs of New Jersey and a program at the George Washington High School, Ridgewood, N. J.

Miss Hayward opens her own concert season with a recital at Stoneleigh College, in Rye, N. H. She announces the usual free scholarship for pianists, to be awarded through the New York Madrigal Society, for 1934-35.

ESTELLE LIEBLING

Jean Tennyson, soprano, sang in Toronto, Can., with the San Carlo Opera Company, as Nedda in Pagliacci on September 4 and as Musetta in La Boheme on September 6. Miss Tennyson has also been engaged for the Chicago Opera, and will make her first appearance there in November as Mimi in La Boheme.

Kitty Carlisle, soprano, appeared in the new moving picture, She Loves Me Not, at the Paramount Theatre, New York, during the week of September 6. Olive Jones, soprano, has been signed by Warner Bros. to appear in motion pictures.

Sue Read and Amy Goldsmith, coloratura sopranos, were engaged to appear on Roxy's first radio program, the Castoria Hour over WABC, on September 15. Dorothy Miller, soprano, appeared on his second program, September 22. Anne Jamison, soprano, was a guest artist on the Palm Olive Hour over NBC networks, on September 18.

Claire Miller and Lucille Potter, coloratura sopranos, and Garfield Swift, baritone, are appearing in an octet which has been engaged for the Bisadol Hour over WABC.

Elinor Marlo, mezzo-soprano, is to sing with the San Francisco Opera during November. She is to interpret Suzuki in Madam Butterfly with Lotte Lehmann and Frederic in Mignon with Lucrezia Bori. She is also to do Mercedes in Carmen and Agnes in the Bartered Bride with Elisabeth Rethberg.

Lucy Monroe, soprano, is featured in grand opera rôles with Bernard Levitow's orchestra in the Ensemble Symphonique every Monday evening over an NBC network. Bobette Christin will return to Station WINS shortly, where she will be featured with Vincent Sorey's orchestra.

All these singers are from the New York studio of Estelle Liebling.

CHARLOTTE ROZÉ

Charlotte Rozé, vocal teacher who has studied with Marcella Sembrich and Francis Stuart and is an exponent of Lamperti's method of singing, has had an active year in Hollywood and at her New York studio. Mme. Rozé recently returned from Hollywood where she coached a number of movie stars for singing pictures.

Lona Owen, coloratura soprano, is continuing as a featured artist on Charlotte Rozé's WBNX radio program given Saturday nights. Among her other pupils are Katherine Craig, Helen Benedict, Helen Farmer, Barbara Lawrence, Jack Weldon, Yvette René, Ethel Rogell (whose brother, Al Rogell, is a director for Columbia Pictures in Hollywood) and Leona Lewis (the wife of Joseph Stern, composer of Mother Was a Lady). Mme. Rozé's latest composition, Grandmother's Music Box, is being heard on radio programs.

FRANKLIN RIKER

Franklin Riker has returned to New York and has opened his studio here. Mr. Riker, who is a tenor and composer, as well as teacher of voice, speech and song, had been in San Francisco for several years.

FRANTZ PROSCHOWSKI

During the summer master class of Frantz Proschowski, a song recital was given by one of his artists, Beal Hober. Miss Hober's beautiful voice and interpretative ability were cordially received by the large audience which manifested marked enthusiasm.

Her program follows: Der Freischütz (Weber); Du Bist so Jung (Erich Wolff); Ich hab im Penna (Hugo Wolf); Ich atmet einen Linden Duft (Mahler); Scheiden und Meiden (Mahler); Mattinata and Scherzo (Cimara); Infidelite (Hahn); Pannyre aux Talons d'Or (Poldowski); Slumber Song Serenade (Carpenter). Among the many encores demanded were: Midsummer (Worth), Dein blaues Auge (Brahms), Dich theure Halle from Tannhäuser (Wagner), Lachen und Weinen (Schubert) and Awakening (Golde). Sanford Schlussel was at the piano. J. V.

HELEN CHASE

The studio of Helen Chase, which has been the scene of activity for many years, was kept open during the entire summer for the professional singers who were in theatrical productions or broadcasting on commercial hours. Among the engagements fulfilled by the Helen Chase artists wre the following: The Humming Bird Trio (Margaret Speaks, soprano; Katherine Cavalli, mezzo; Dorothy Greeley, contralto), on the Tydol Hour.

HELEN CHASE

Miss Speaks was also one of the Melody Singers on the Jack Frost Hour and was heard in solos and quartets on the Firestone Hour, Monday evenings over WEAF. She was soloist with the Bamberger Little Symphony on WOR on September 27, Philip James conducting. The program was broadcast from Madison Square Garden. Her numbers included the aria, Deh vieni non tardar, by Mozart; The Song Is So Old, by Robert Terry; When I Have Sung My Songs and The House on a Hill, both by Ernest Charles. Mr. Charles was at the piano for his compositions.

Clyde Kelly, baritone, played the part of the Marquis of Shayne in the recent New York production of Bitter Sweet.

Nell Kinard, Marcella Hartman, Ralph McDowell and William Turner were members of the company giving The Mikado at Long Beach, L. I., recently.

Walter Bartholomew, tenor, is with the Gilbert and Sullivan company, formerly managed by the late Milton Aborn. This organization has been giving performances in Boston, Chicago and on tour.

Clyde Kelly is to be heard in The Melody Master, a new Shubert production.

Vera Gorska and Freeman Bloodgood are with the Max Gordon production, The Great Waltz, which opened at the Centre Theatre last month.

Miss Chase arranged an evening at the Actors' Dinner Club recently at which the following singers were heard: Vera Gorska, mezzo; Marie Nordstrom, soprano; Maria Arabia, coloratura soprano, and Freeman Bloodgood, baritone.

WALTER LEARY

Walter Leary, baritone, has moved his New York studios to West Fifty-fifth Street. Mr. Leary was soloist at the First Church of Christ Scientist, New York, during August. August 25, he gave a recital in Stonington, Conn., with Alice H. Nichols at the piano. His program included numbers by Secchi, Leoncavallo, Brahms, Strauss, Hahn, Bemberg, Massenet, Henschel, Sanderson, Coleridge-Taylor, Burleigh, Dobson and Rasbach.

ALTON JONES

Gene Slingerman, pianist, appeared in recital at the New York studio of Alton Jones on August 18, giving a program which included Bach, Beethoven and Scarlatti pieces in the first half, the Schumann Etudes Symphoniques, and a final group of Saint-Saëns, Turina, and the Strauss-Hughes Wiener Blut waltz. Miss Slingerman's playing showed a fine understanding of the classic school in such pieces as the Scarlatti sonatas. A brilliant technic and emotional depth were apparent in the Schumann work. In what was probably the first New York performance of four pieces from Turina's Chez le Cordonnier, she caught their infectious charm and gayety. The last group had a fine verve and rhythmic vitality, bringing to a close a performance of genuine interest.

Carl Saliani, pianist, gave a musicale on August 12 at the New York studio of Mr. Jones. His program comprised the Bach English Suite in G minor, the Grieg sonata in

E minor, a Debussy group, and a Brahms ballade, intermezzo and rhapsody. Mr. Saliani is but eighteen years old and this was his first public recital. The young pianist has been studying with Mr. Jones for the past three years at the Juilliard Schol. His Bach playing had fine clarity, style and brilliance, while the Grieg sonata showed a dramatic sense and temperament. The Debussy pieces received interesting interpretations and the Brahms group showed an unusual understanding of their inner meaning for so young a player. A large audience received the performer with enthusiasm and demanded five encores. G.

ETTA HAMILTON MORRIS

Etta Hamilton Morris of Brooklyn, N. Y., whose teaching activities have been curtailed by the demands of her duties as president of the New York Federation of Music Clubs, has had a group of pupils with her at her summer home, The Music Box, Falmouth Heights, Mass. Frieda Behrens, who made her début recital last season, sang a benefit program for the M. E. Church, Falmouth, and also appeared twice at the Catron Little Art Theatre as assisting artist with Sake, Japanese dancer. Zelda Lackey, lyric soprano, presented a full recital program the last week in August. Sylvia Davidson, coloratura soprano, was also with Mrs. Morris for summer study. Allen Freeman, young baritone soloist of the Broadway Congregational Church, Taunton, Mass., spent his fourth summer preparing recital programs and oratorios for this season. John Barr, tenor, who was selected to sing the rôle of Rhadames in the production of Aida sponsored by the federation in the Finger Lakes section of New York State, was also in Falmouth Heights, coaching this rôle with Mrs. Morris.

FRANCIS AND ANNA FUKA PANGRAC

Francis Pangrac and Anna Fuka Pangrac resumed teaching at their New York studio on September 10. Mr. Pangrac is soon to take up his work at Power Memorial Academy for the season, and has been asked to open a branch of the academy in New Jersey. September 15, Mr. Pangrac, with Mme. Pangrac at the organ, sang at the wedding of their artist-pupil, Marie Krejcik, who became Mrs. Albert Herel that day. She plans to continue her studies with the Pangracs.

During the summer the Pangracs traveled in Connecticut, Massachusetts and New Hampshire. On the tour they gave several recitals, one piano program, one organ program and two song recitals.

MARCELLA GEON

A delightful birthday party was that of little Toby Schwartz in June, when she gave a recital at Marcella Geon's New York studio.

Beginning with Bach, Toby played a Lourié minuet and musette in sparkling fashion. Perhaps the best work of the afternoon was done in the Mozart C major sonata, in which the limpid quality of tone and phrasing were outstanding. This was followed by a group of her own compositions—a gavotte, Chinese Melody and a rousing march—which were received with enthusiasm. The program closed with Skating by Kullak and a group of Schubert waltzes. Throughout, her technic was noteworthy.

At the end of the music, the special guests gathered round a beautiful birthday cake and wished a happy birthday and much success to the talented young artist.

The same evening a grown-up pupil of Miss Geon was appearing with success in Brooklyn. Agnes Prefer gave a program at the home of Mrs. Daniel Ross, assisted by Mrs. Ross and Miss Geon.

With a beautifully rounded tone, Miss Prefer presented a group of the old classics—a Handel number, two of the two-part inventions by Bach, Träumerei by Schumann and Das Veilchen by Mozart. Mrs. Ross then offered very charmingly two songs and the aria Un bel di vedremo from Madam Butterfly. She was induced to return with an encore, Love Is in My Heart by Huntington-Woodman, which was also enthusiastically applauded.

This was followed by a Chopin group by Miss Prefer, featuring six preludes, op. 28, and the Polonaise, op. 40, No. 1. In this group Miss Prefer exhibited a clean technic, variety of tone and style and played the Polonaise with real bravura. She graciously added a Chopin nocturne as an encore. The program was brought to a close with the Turkish March of Beethoven, arranged for four hands, played by Miss Prefer and Miss Geon. This they were obliged to repeat and bring to a rhythmic ending a program which called forth enthusiastic praise, and many bouquets for Miss Prefer.

During that same month a studio in Steinway Hall was the scene of a delightful recital by two Geon students. Marguerite Sunderman began with a prelude in C major and fugue in D major by Bach, played with real nobility of tone. A group from Romantic composers came next, performed by Thelma Bellman. This comprised a Chopin waltz, Romance by Sibelius and Valse Caprice by Rubinstein, all splendidly played, the Rubinstein waltz being really brilliant.

Following this, Miss Sunderman displayed fluent technic and graceful manner in a Chopin prelude, an étude of Arensky and the stirring B major waltz of Brahms.

The two girls then united forces in a group for two pianos: a waltz by Brahms, Dancer in the Patio by Repper and a rondo by Schubert. These were roundly applauded and finally the three numbers were played a second time with excellent ensemble and a feeling for the music. In response to requests Miss Sunderman and Miss Bellman each played several encores and displayed marked poise in the presentation of their program and acknowledgment of applause and flowers.

Miss Prefer, Miss Sunderman and Miss Bellman are all members of Miss Geon's teachers' class, and have had an active summer with their respective classes. J. V.

LEONARD RUDKO

Albert Chaskin, tenor, a pupil of Leonard Rudko, was the soloist at a concert given by the Municipal Symphony Orchestra conducted by Harry W. Meyer in Forest Park, New York, on July 26. Mr. Chaskin sang M'appari from Martha (Flotow) and as an encore Una furtiva lagrima from L'Elisir d'Amore (Donizetti). On July 29 Mr. Chaskin appeared as soloist with the same orchestra under Mr. Meyer's direction at a concert given in Sculpture Hall, Brooklyn Museum, which was broadcast over Station WNYC. On this program Mr. Chaskin's selections included the two aforementioned arias and O Paradiso from L'Africana (Meyerbeer).

Subsequent appearances by Mr. Chaskin as soloist with the Municipal Symphony Orchestra were made on September 13 at Forest Park, September 16 at the Brooklyn Museum, and September 21 at Prospect Park, Brooklyn. On these occasions he sang arias from La Boheme (Puccini), L'Africana (Meyerbeer) and L'Elisir d' Amore.

FRANCES HALL AND RUDOLPH GRUEN

Frances Hall and Rudolph Gruen have been conducting during the summer a series of six master classes for the Erie (Pa.) Piano Teachers' Association. The first two classes were devoted to lectures, given by Miss Hall and Mr. Gruen, the others consisted of lecture recitals and piano playing classes where pupils' performances were criticized by Miss Hall and Mr. Gruen. The last class was devoted to a two-piano lecture recital in which both took part, Mr. Gruen playing seven Chopin preludes, Miss Hall, a Chopin nocturne and Liszt's concert etude in F minor; and together they played Franck's organ prelude, fugue and variations, transcribed for two pianos by Rudolph Gruen; Mr. Gruen's Musical Picture Book (first time), consisting of The Mournful Little Dancer, Swinging, The Weary Traveler, and The Horse Race; and Variations on a theme by Haydn (Brahms).

A studio recital was given in Erie, Pa., by the pupils of Frances Hall and Rudolph Gruen on September 7. Leo Weiner played Haydn's Gypsy Rondo and a Chopin nocturne; Margaret Eberle, Soeur Monique (Couperin), Arietta (Leo) and impromptu in F minor (Schubert); Howard Julien, pieces by Bach and Brahms; Thora Davis, numbers by Walter Niemann, Brahms and Ernest Kroeger; Thelma Tate, the Beethoven sonata in C, op. 2, No. 3; Eugene Bossart, Dohnányi's rhapsody in F sharp minor; and Margaret Eberle, three Chopin études.

Miss Hall and Mr. Gruen have returned to New York, and reopened their studio on October 1.

EDITH W. GAUDENZI

Edith W. Gaudenzi, vocal teacher of New York, took a Mediterranean cruise this summer. She made many stop-overs in Italy, and in Geneva she was entertained by friends who are connected with the League of Nations. From there she went, via Interlaken, to Dornach, a principal objective on this trip, for Mme. Gaudenzi has long been a student of Rudolf Steiner and his educational centre there. She heard violin recitals and witnessed Eurhythmic dancing at the Goetheanum in this institution. After this, she proceeded up the Rhine to Heidelberg.

Mme. Gaudenzi's artist-pupils have been active during the summer. Dorothy Chapman was featured in Saluta, which opened in Atlantic City, N. J., on August 13. Another pupil, Gloria La Wey, sang the lead in a production of Pinafore on August 21 from Station WEAF. William Bowers continues his appearances every Thursday over WOR. He sang twice on the Cadillac Hour last winter. Mr. Bowers recently gave his third recital within the year (Carroll Hollister playing for him) at Columbia University, before the Graduates Club. He has been booked to appear in the Brooklyn (N. Y.) Academy of Music on March 10. Charles Haywood was first tenor with the Chautauqua (N. Y.) Opera Company during the summer opera season. This season Mr. Haywood has been engaged for the Philadelphia Opera by Fritz Reiner. Vandy Cape is a principal with the showboat production, Fools Rush In, which is scheduled to open in New York early in October. Her singing Satires are familiar to many audiences. She has been engaged to appear before the Baltimore (Md.) Music Club on March 5.

ARTURO VITA,
vocal teacher and opera coach, is back at his New York studio and has resumed teaching for the season.

Alice Garrigue Mott Back from Europe

Alice Garrigue Mott recently returned from Europe on the SS. Champlain. During her trip abroad Mme. Mott visited her brother-in-law, Thomas Garrigue Masaryk, president of Czechoslovakia, and spent some time in Vienna, Switzerland and Paris. She resumed her duties at her New York vocal studio the day she arrived in New York.

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London Proms Season Brings Novelties

(*Continued from page* 5)

is still at flood-tide. The seventh symphony and a goodly number of shorter works were duly acclaimed, but having all been heard during the Finnish music festival last winter, the present writer abstained from listening.

FURTHER NOVELTIES

Novelties have run very thin this summer. Three overtures written for the Daily Telegraph competition were served up at one sitting to a docile audience. The prize-winner, Cyril Scott's Festival Overture, was heard before and did not improve on acquaintance. Arnold Cooke's Concert Overture No. 3 was at least contemporary in style, being simple and transparent in structure, well-knit and not without humor. Frank Tapp's Metropolis has London Town for its theme, with the usual awakening and subsequent struggle ending in void. The latest traffic regulation which has made London streets silent at night, did not come in time for Mr. Tapp's inspiration.

For the rest we had a scene from George Dyson's Canterbury Tales (with text by Chaucer) sung by Isobel Baillie—clever and charming but hard on the singer; Eric Coates' orchestral fantasy, The Three Bears, neat but unimportant; E. J. Moeran's suite Farrago (previously heard via radio); Sinigaglia's tame violin concerto (played by Arthur Catterall) and Frederick Converse's California Festival Scenes, never heard here before and probably won't be again.

Antonio Brosa played Prokofieff's violin concerto (a semi-novelty in London) and Harriet Cohen repeated the Sinfonia Concertante by William Walton. Especially noteworthy among the singers was Noel Eadie in Constanze's great aria from Entführung, and Florence Easton in Isolde's narration to Brangäne.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF MARCH 3, 1933, OF MUSICAL COURIER, published weekly May to October, inclusive; monthly, June, July, August, September, at 113 W. 57th St., New York, N. Y., for October 1, 1934.

STATE OF NEW YORK } ss.
COUNTY OF NEW YORK }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Geo. H. Hilbert, who, having been duly sworn according to law, deposes and says that he is the General Manager of the Musical Courier, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
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GEO. H. HILBERT,
General Manager.

Sworn to and subscribed before me this 20th day of September, 1934.

SYDNEY BERNSTEIN,
[SEAL] Notary Public, Westchester County.
Certificate filed in N. Y. Co., No. 6B704.
Commission expires March 30, 1936.

THE PASQUIER TRIO,
Jean, Etienne and Pierre, have recorded the Beethoven trio, op. 9, No. 3. The ensemble is now in Paris.

Schmitz Conducts Annual Session in Duluth

DULUTH, MINN.—The fifteenth annual summer session conducted here by E. Robert Schmitz, French pianist, was held in the auditorium of the Temple Emanuel. This summer class was attended by forty-five teachers and artist-students, supplemented by an even number of listeners at the public classes. The following states were represented: Minnesota, Illinois, Iowa, Indiana, New York, Utah, Colorado, Oklahoma, Kansas and Pennsylvania; there were also representatives of Canada and France.

The Minnesota State Scholarship, sponsored by the Duluth News-Tribune, was awarded after keen competition to Florence Ostergren of Duluth.

The interpretation class included the usual comprehensive program; the chamber music classes were open to the public. The assisting artists were Sam Jackson, violin; Joelson, violin; A. Miller, viola; Ralph Oxman, cello; De Marco, flute; Mrs. Donnelly, double-bass; the pianists were Miss Wright, Duluth; Mr. Riggs, Denver, Colo.; Marion Cassell and Margaret Fisher, New York; H. Budge, Salt Lake City, Utah; V. McKenzie, Colorado; Mrs. M. B. Jenkins, Salt Lake City; Mrs. Porter, Leavenworth, Kans.; Melle Labreche, Montreal, Can.; Mrs. H. C. Calogeras, Denver; and Helen Frederick, Terre Haute, Ind. The programs held major works by Beethoven, Chausson, Brahms, Franck, Schumann, Fauré, Schubert, Mozart and Bach. Other public performances were given by Miss Cassell and Miss Fisher, in two-piano programs, and by Eugene Gash, twelve-year-old boy prodigy.

The "new music" contest brought forth new works by Emerson Whithorne and James Sykes; the sight-reading contest was on works by Charles Ives, Markevitch and Ernst Toch.

The Schmitz scholarship, awarded through these various contests, was given to V. McKenzie of Louisville, Colo.

Authorized teachers assisting Mr. Schmitz through the summer session were Marion Cassell of New York; Mabel R. Stead of Chicago, A. W. Riggs of Denver, and Mrs. Emerson Murray of Oklahoma City, Okla.

The Schmitz Council of teachers held its annual meeting as usual through the summer session. Several new elections for authorization will be announced later in the fall. D.

Grace Bush Starts Season

Grace Bush, pianist and composer, appeared with Doria Balli, young radio artist, in a concert for the benefit of the Children's Guild of the Orthopedic Hospital, Los Angeles, on September 20. She also was a feature on the program for the Townsend Revolving Pension Fund, with Harold Lewis, flutist, and Grace Coffman Brewer, soprano. On October 2, Mrs. Brewer and Miss Bush offered a program of the latter's compositions at the Soroptimist Club. Miss Bush also gave the opening musicale for the Ebell Club of Los Angeles, the largest woman's club in America.

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Prague Hears Operatic and Concert Events

(*Continued from page* 10)

resonance, and the intonation was by no means flawless.

The third tenor, Miguel Fleta, also was not in his best form. His concert renewed his fame as a fine falsetto singer with good breath mastery. However, his affected treatment of tone caused some peculiar improvisations, both rhythmic and dynamic. Parts of the low and middle registers were cloudy, so that the singer took every opportunity to try to shine in the high ranges.

FINE KEYBOARD ARTISTS

Among the pianists, young Walter Suesskind scored in an exceptional program of modern pieces, where he is undoubtedly at his best. Rudolf Serkin was enthusiastically approved in a classical-romantic evening. He excelled especially in Schumann's Symphonic Studies, rarely played with better sense of style or passionateness of delivery. Josef Langer, professor at the German Music Academy in Prague, gave his first cembalo recital and registered success with Scarlatti sonatas, pieces of Couperin and Bach's Goldberg variations. Frank Pollak also distinguished himself in a historical program, offering compositions by Wilhelm Friedemann and Johann Christian Bach.

A NEW CONCERT HALL

The German House, central edifice of this country's German minority, opened its new buildings, containing also a great concert-room. The music-hall, having 1,600 seats, is furnished tastefully and comfortably. At the inauguration ceremonies the orchestra of the German Theatre (under Georg Széll) played the overture to Weber's Freischütz and the prelude to Wagner's Meistersinger. Some days later the German Chamber Music Society invited the Prague String Quartet to appear, and they presented excerpts from chamber music works of Mozart, Smetana, Dvorak, Borodin, and Hindemith. At both concerts the hall proved its superior acoustics and the performers demonstrated their unusual gifts.

GERTH-WOLFGANG BARUCH.

Haubiel Delivers Three Lectures

Charles Haubiel appeared in lecture-recital before the Florence Crittenden League of Hingham, Mass., at the home of Mrs. Robert Pronty on September 14.

Mr. Haubiel lectured before a private gathering at the home of Mrs. George Whitefield Betts in Quoque, N. Y., on September 7. His subject was The Development of Musical Form and Composition from the time of Pope Gregory in the Sixth Century to the Contemporary, Arnold Schönberg.

Mr. Haubiel also appeared jointly in recital with Frederic Haudte, violinist, at Wianasching, the residence of Mrs. William T. Cornell in Twilight Park, New York, on September 2. Mr. Haubiel, professor of music at New York University, will appear as lecturer and in lecture-recital before numerous schools and clubs in New York, New Jersey and New England.

Dr. Walter Henry Hall to Devote Time to Coaching

Dr. Walter Henry Hall, professor emeritus of Columbia University, plans to devote some time this season to coaching singers in interpretation and tradition of oratorio. Dr. Hall included among his summer activities an address on the Ministry of Church Music before the American Guild of Organists in Rochester, N. Y., on June 29. On September 25, he lectured on the same subject in Philadelphia for the convention of the Episcopal Diocese of Pennsylvania. Dr. Hall is conductor of the Columbia University Chorus, which will give concerts on December 17 and April 29 in the Riverside Church, New York.

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KILENYI

gave a recital in the Gaveau Hall, Paris, an event in the season just finished. He is booked to play this season in Paris and London and to tour extensively in Italy, Hungary, Czechoslovakia and Rumania.

Mr. and Mrs. Ralph Brokaw Join Wichita Faculty

After twenty years of constant activity, the Brokaw Studios in Wichita, Kans., have been closed and Mr. and Mrs. Ralph Brokaw have joined the College of Fine Arts of the University of Wichita. Mr. Brokaw has been given a professorship as head of the violin department and Mrs. Brokaw an associate professorship in piano. Mr. Brokaw has a commendable record of past accomplishments. During the past few years several of his students have been national and interstate contest as well as Juilliard scholarship winners. Mrs. Brokaw also has many professional artists to her credit.

Saminsky Writes New Book and Orchestral Work

Lazare Saminsky's new book, Music of the Ghetto and the Bible, will be issued to the public in October. Among his previous books is Music of Our Day. Mr. Saminsky's new orchestral work, Ausonia, is now published in Paris and will have its world première this season at the Palazzo Pitti Symphony concerts in Florence. Ausonia is a symphonic suite, dedicated to Arturo Toscanini. Mr. Saminsky's new choral work (for soli, chorus and instrumental ensemble) is to have its first hearing in New York this season.

Krakeur Songs for New Sunday Nights at Nine

One of Catharine A. Bamman's discoveries of last season was Jacques Krakeur, III, who began his association with Miss Bamman's production Sunday Nights at Nine by having one song on the program. Before the season ended he had increased the number to five. The 1934-35 run of Miss Bamman's revue, which opens November 11 at the Barbizon-Plaza, New York, will again feature music by this composer. Meantime Mr. Krakeur's Men About Town has been published, and Marian Chase sings several of his numbers nightly at the Central Park Casino.

John C. Wilcox in Oklahoma

John C. Wilcox has been engaged to address the vocal section of the Oklahoma State Music Teachers Association convention in Enid, Okla., during the last week of November. At this time he will diagnose several voices as a practical demonstration to delegates of his teaching procedure, as he did last December at Lincoln, Neb., during the convention of the National Music Teachers Association.

Mr. Wilcox is also booked for a five weeks' teaching course in Oklahoma City, commencing November 5. His course will consist of vocal clinics for teachers, corrective lessons for singers, and diagnosis-advisory auditions.

Katherine Ruth Heyman Songs Used

English songs by Katherine Ruth Heyman were used on tour during the past season by several eminent artists, notably Frank Teurfs, American baritone, Laura Williams, of Chicago and Mina Hager of New York. Eleanor Steele and Hall Clovis are using them this month in their second European tour and will introduce new songs by Miss Heyman later this season in America.

D'Antalffy's Activities as Composer

Further activities of Dezso d'Antalffy, whose work for twelve grand pianos and orchestra, Variations on Dixie, was recently presented at Radio City, New York, have included the composition and presentation of a Christmas oratorio, Voices of Millions, performed in December, 1932, at the opening of Rockefeller Center. Two choral bodies, numbering 300 singers, with soloists, participated. The opus is under consideration for early performance in New York by a leading organization. Another past occurrence was the playing of d'Antalffy's orchestral transcription of Bach's "Wedge Fugue" in E minor, at Lewisohn Stadium, New York, on August 5. Its only previous performance was that of March 10, 1933, by the Minneapolis Symphony Orchestra. Another work, of different nature, is An Indian Legend, *opera en miniature*, scheduled for early performance.

Mr. d'Antalffy, born in Hungary, won prizes and was subsequently on the staff of the Royal Academy of Budapest, later serving as conductor in Cologne, member of the Eastman School, Rochester, N. Y., and of the School of Sacred Music, New York. He has published fifty compositions of various kinds, ranging from organ and orchestra to stage-works. He is now organist of the Radio City Music Hall.

Marian Cadwallader Hotel Series

Adelaide Anderson, pianist, and Bampton Barlow, baritone, appeared in a joint recital at the Hotel Esplanade, New York, on August 1. James Phillips, basso and actor, gave a recital at the same hotel on August 6.

These concerts are under the management of Marian Cadwallader, who will continue presenting artists during the coming season at both the Hotel Esplanade and at One Fifth Avenue Hotel, this city.

GEORGE KAZAMEK
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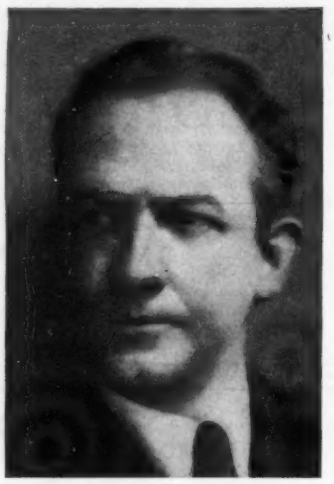
Press Comments

HENRY HADLEY

Henry Hadley was guest conductor with the Chicago Symphony Orchestra for several of their concerts this summer at the Swift Bridge of Service at the Century of Progress. Herman Devries, writing in the Chicago American, headed his review: "Henry Hadley Triumphs Again Leading Chicago Symphony." In the body of his report, he continues: "Both the orchestra and the audience understood that they were in the presence of a great conductor." Later on, the critic said: "He played one of his own works last night, the delightfully atmospheric suite called Streets of Pekin."



HENRY HADLEY

Edward Moore, music editor of the Chicago Tribune, wrote of the local première of Mr. Hadley's own San Francisco suite: "Henry Hadley, appearing this week as guest conductor of the Chicago Symphony Orchestra at Swift Bridge of Service at the Fair, gave the first Chicago hearing of one of his latest compositions yesterday afternoon. It was San Francisco, a suite much in the manner of his previously heard Streets of Pekin, few in movements, to be sure, but composed in the same gay, melodious style. One suggests that he is the person best qualified to make up a musical directory of American cities. With San Francisco as a start he might well add New York, Chicago, Philadelphia, New Orleans, and perhaps Boston. Such a set would be worth hearing. They all have their typical civic voices."

Eugene Stinson, of the Daily News, commented in one of his reviews of Mr. Hadley's régime: "Mr. Hadley conducted with great energy and enthusiasm, with well modulated eloquence and with a superb sense of form." He also speaks of another Hadley work, Scherzo Diabolique: "The origin of this piece, it is authoritatively told, was a night motor trip through the Berkshires, taken at a more desperate rate of speed than so well balanced a mind or so sensitive nerves as Mr. Hadley's found either necessary or supportable. He remained a guest in the motor car for only a portion of the trip; but when he left his host's car he had the idea for a new piece of music, as well as a jangled *medulla oblongata*. The resultant Scherzo Diabolique will appeal to all lovers of music, as well as to all speed enthusiasts. I fancy there is a certain touch of remonstrant irony in Mr. Hadley's skillful handling of dizzy themes he never in his wildest moments let go out of their proper road." An excerpt from another Stinson review of the Chicago Orchestra under Mr. Hadley's sway reads: "He showed himself businesslike in the most admirable sense of the term and suggested that, looking upon both an orchestra and a score as his materials, he knows his materials down to their last fibre and function. There was enthusiasm throughout the evening and the orchestra sounded superb."

The Herald-Examiner's critic, Glenn Dillard Gunn, praised Mr. Hadley's reading: "His version of the fourth Tschaikowsky symphony was new in many aspects. The first movement was played with such deft emphasis of its thematic structure that one acquired a respect for the purely symphonic qualities of the work. Deliberate tempi, a constant interplay of light and shade, a subtle stressing of the fragmentary melodies, with many brief climaxes to give point to sequences that often have seemed mere architectural conveniences, were the salient elements in this fortunate revision. Emotionally, Mr. Hadley made this movement a pensive prelude to the lovely song of the *andantino*. Similarly the sparkling bravura of the pizzicato was merely an exciting overture to the sonorous melodrama of the finale. Here he unleashed the orchestral thunders, and there was a reaction from the listeners that he must have found deeply gratifying."

CATERINA JARBORO

When Caterina Jarboro appeared in recital in Chicago on May 22, Eugene Stinson wrote as follows in the Chicago Daily News, under the head "Caterina Jarboro Revealed as First Rank Artist in Début Here": "Caterina Jarboro, the Negro soprano who made her local début at Orchestra Hall last night, came to Chicago as no mere beginner. She has sung abroad, including performances in Aida among the laurel-decked episodes of her career. And she is a vocalist of definite talent and definite line. Those present enjoyed the vivacious sweep of Mme. Jarboro's stage manner, and it was a delight to find the sudden change from jubilant authority to meekest muteness as the applause her own skillful art controlled continued until it was only quite timely of her to accept the reaction as an ovation. Mme. Jarboro's audience followed her sympathetically, knowing when the soprano had found her most victorious moments, and liking her in as many various ways as her shrewd intelligence had lavishly provided. No one failed to give her voice the credit of a quite exceptional brilliance, power, and beauty. It is a voice as fresh and gracious as sunshine after rain, a voice that is crammed with excitement, one which on the whole is used with all the skill and artistry that it so richly deserves. She is as far above the average in workmanship as she is in native beauty of tone. In material that requires definite schooling in style, she disclosed not simply a grasp of its essentials; her voicing of many phrases was spellbinding for its eloquence."

Edward Moore's review in the Chicago Daily Tribune read: "Caterina Jarboro, a Negro soprano who sings operatic arias and songs with equal facility, appeared in a recital in Orchestra Hall last night. As a matter of fact, she is an operatic as well as recital artist. She has developed a typically Italian quality of voice, most emphatically demonstrated when she sang Ritorna vincitor from Verdi's opera in costume. There were phrases when, with eyes closed, one would have been willing to announce that it was Claudia Muzio who was on the stage and doing the singing. At the same time she has a voice of unusual loveliness, and when she is at her best she is a superb singer. She is a good interpreter of songs in Italian, French and English, not to mention her arias and a group of spirituals."

QUINTO MAGANINI

The first in a series of six summer concerts which Quinto Maganini and his orchestra presented in Greenwich, Conn., was, according to the Greenwich Press, "one of the most inspiring and delightful evenings in Greenwich history." The local newspaper continues: "They (the audience, one of 3,000) listened to the music from the grassy slope near the tennis courts of Bruce Park, in the comfort of their own automobiles, on park benches and from the bleachers which had been erected in front of the orchestra stand. Whole families came, father, mother and the children, neighborhood parties, groups of friends.

"To Quinto Maganini we are greatly indebted for his musical genius, his fine taste and his keen sense of humor. His introductions to the numbers were excellent and with their quaint humor were even better than Walter Damrosch."

The Greenwich News Graphic: "Greenwich as a community can find cause for rejoicing in the success of the first out-of-door concert given by Quinto Maganini and his Chamber Orchestra last night in Bruce Park. Providing good music for all who are interested marks perhaps a beginning of a new era of cultural life here. The informality and gaiety of the occasion were infectious, quite different from the ceremonious concerts of the winter season. Mr. Maganini in his charming manner, gave brief notes to the audience on the history of each number, thereby increasing the enjoyment."

Following the second open-air concert which Quinto Maganini and his orchestra presented at Greenwich, Conn., the Greenwich News-Graphic said: "Never before has music to compare with that offered by Maganini and his orchestra been heard here. The manner in which the orchestra played would have done credit to the highest ranking organizations in the musical world. The Fort Chester Daily Item: "From the warm reception given the Maganini Orchestra at the two concerts this summer, the music committee of the Recreation Board, which is sponsoring them, feels that prospects are good for a similar series next year."

VLADIMIR PADWA

Vladimir Padwa, accompanist of Mischa Elman, has been appearing with the latter in his concert tour of South America. The press of Buenos Aires, where Mr. Elman gave a number of recitals, included favorable comment on Mr. Padwa in the reviews of Elman's art. La Prensa said: "In both works Vladimir Padwa collaborated with elegant musical feeling and close identity of spirit, sharing in the applause that Elman won." La Nación: "He (Elman) has an excellent collaborator in the pianist Vladimir Padwa." La Razón: "Vladimir Padwa, noted pianist, supported Mischa Elman with true mastery."

KEITH FALKNER

Keith Falkner, English baritone, gave a recital in London on June 13. The reviewer of the Times said: "Mr. Keith Falkner's Hour of English Song at Aeolian Hall was a rare pleasure. Every song was well chosen and well sung, and the selection ranged from the seventeenth century to composers of today. Mr. Falkner surmounted each test triumphantly and not in the manner of the student in the examination room, but as an artist whose fine voice is pliable to every demand of a broad and spacious design."

The Daily Telegraph: "The noble quality of the singer's voice brought out perfectly the finer flavor of each work, and adapted itself easily to the composer's requirements. It was a pleasure to note how effective these songs could be when intelligently interpreted." The Morning Post: "The conjunction of his true and pleasant tones and sympathetic style was happy for all hearers." The Daily Mail: "His charming delivery and clear enunciation displayed the songs to the best advantage." The News Chronicle: "Mr. Falkner's An Hour of English Song was an artistic treat." Evening Standard: "Mr. Falkner has a robust, but not too robust, style, a good delivery and a way of singing that gives intellectual pleasure without suggesting the pedant." The Star: "Keith Falkner is a great singer and a great artist."

RUTH SHAFFNER

Ruth Shaffner, soprano, recently was a soloist in a performance of Handel's The Creation by the Handel and Haydn Society of Allentown, Pa. Reviewing the event, the Allentown Chronicle said: "Ruth Shaffner thrilled her hearers with brilliant performances in trio work and in the beautiful arias and recitatives of the oratorio. The voice was flawless and each artist was accorded enthusiastic tribute."

The Allentown Morning Call: "One of the most notable events in the musical life of the community took place last night in St. John's Reformed Church when Will Rees' Handel and Haydn Society, augmented by the choir of the Salem Lutheran Church, Bethlehem, presented its twenty-ninth annual spring concert, singing for the fifth time the impressive Creation of Haydn. The work this year of soloists was the finest in many years, according to the consensus of opinion of a delighted audience, and Ruth Shaffner presented a brilliant and stirring performance, in her solos and recitatives in this work."

SIR HAMILTON HARTY

Sir Hamilton Harty, English conductor, recently fulfilled an engagement in Melbourne, Australia. The Melbourne Age said: "The manual acts of this magician hold potent suggestions without show or ostentation, intellectual and emotional energy shoot forth from a richly stored mind to vitalize performers and audience alike. As a virtuoso exhausts the entire resources of his instrument, the genius of Sir Hamilton Harty extracts every ounce of artistry from each unit of the band. The enthusiasm displayed at the end of the concert broke out into an unprecedented furore. Amid storms of applause, cheers from the orchestra and bravos all over the house, Sir Hamilton was called and recalled."

The Melbourne Argus: "Sir Hamilton is a born leader. Courageous, magnetic, he thinks with and for each member of his orchestra. Passionate humanity is the secret of his success."

The Sun News-Pictorial: "Then the Broadcasting Commission's Symphony Or-

chestra rose to give its own three mighty cheers in concert with the acclamations already ringing in the Melbourne Town Hall; it was an acknowledgment that its very being had been shaken by something epochal, something every man and woman present was bound to remember right through life."

ELEANOR SPENCER

Eleanor Spencer, American pianist, who has been appearing in Europe during the past season, was the recipient of commendation in the transatlantic press. In Vienna, the Neuigkeitsweltblatt said: "The concert pianist Eleanor Spencer was faced with no easy task in the E flat concerto of Beethoven; however, with her artistically unique interpretation and technical brilliancy she achieved a great success." The Oesterreichischer Volkspresse: "Eleanor Spencer played the difficult work in masterly style, brilliant technic and especially in the third movement, with outstanding rhythmical feeling." Julius Korngold in the Neue Freie Presse, speaks of, "Eleanor Spencer—a pianist already highly esteemed in Vienna." The Fremdenpresse: "Eleanor Spencer accomplished her difficult task with the greatest exactitude, depth of interpretation and concentrated power. A masculine, energetic touch alternated with pearly pianissimos. The artist has at her disposal a magical technic. The excellent ensemble with the orchestra was an exceptional feature of the concert."

The Vienna Herald: "We were glad to hear again Eleanor Spencer, a pianist musical and brilliant in technic, in Beethoven's E flat concerto." The Wiener Allgemeine Zeitung: "Eleanor Spencer played with mature powers and intimate understanding the E flat concerto of Beethoven." Dr. H. Wittgenstein, writing in the Wiener Journal, said: "Mme. Eleanor Spencer played this concerto with its exceptional demands with respect to interpretation and phrasing with polished technic and sympathetic understanding, in the spirit and style of this great work."

Later appearances in the Austrian capital brought Miss Spencer further praise. The Oesterreichischer Beobachter carried: "Eleanor Spencer, who in her home country is probably celebrated as a Klara Wieck, was heard in a piano recital. She approached Beethoven's Appassionata very courageously, and played this monumental and passionate work not only with technical excellence but also with a broad and noble interpretation. She proceeded to the Schumann Fantasy with a passionate seriousness which is characteristic of her whole attitude toward music-making." Wochen Rundschau: "Eleanor Spencer played works of Beethoven, Schumann, Debussy, with impressive technic, outstandingly powerful expressiveness and characteristic interpretation." The Neues Wiener Abendblatt: "Particularly noteworthy was a Spencer possesses the interpretative as well series of piano pieces by Debussy. Mme. as the technical capacity for Debussy and was able especially to illuminate the Botticelli-tints of the Ile Joyeuse in brilliant style." Korngold in the Neue Freie Presse: "Eleanor Spencer, a pianist in the grand style, who has long had a devoted following in Vienna."

After her appearance in Budapest, the Pester Lloyd said: "The guest soloist was the cultivated pianist, Eleanor Spencer, who presented the E flat concerto of Beethoven. With powerful intention she brought the concerto into the most vivid illumination—allowing the mysterious and intuitive aspects to remain as a pianistically worked out background." The Pesti Naplo: "The pianist Eleanor Spencer played the Beethoven E flat concerto with virtuosity and poetic depth." The Nemzeti Ujsag: "The pianist Eleanor Spencer played with brilliant technic and expressive artistic finesse Beethoven's E flat concerto."

MALCOLM AND GODDEN

Scott Malcolm and Reginald Godden gave a recital of two-piano music at Wigmore Hall, London, in June. The critic of the London Times wrote: "They began with a number of transcriptions of Bach made by themselves. These were well done. The two preludes and toccatas were effectively brilliant and massive. Malcolm and Godden play well together, and their tone was agreeable."

The London Evening Standard: "The Bach had been arranged from the organ works, and it was treated with great technical brilliance. The program had been tactfully selected by two artists who obviously have plenty of enthusiasm and the talent to back it up."

The London Sunday Referee: "Scott Malcolm and Reginald Godden gave an admirable two-piano recital."

The London Observer: "The foremost requirement of players on two pianofortes is an acute sense of rhythm exactly shared. Scott Malcolm and Reginald Godden have this quality and, as their playing of five Bach movements showed, they put it to good use. They are fluent players." The London Morning Post: "Their playing left an impression of sound and skillful workmanship." The London Daily Telegraph: "They have undoubtedly mastered the secret of an efficient ensemble; individual accomplishments are effectively merged, and the result is unanimity of feeling as well as accurate synchronization."

CLAUDIA MUZIO

Claudia Muzio took the leading feminine rôle in the recent Argentine première of Respighi's new opera, La Fiamma, at the Colon in Buenos Aires. Alberto Gutierrez Castro wrote of her in The Standard: "Claudia Muzio's impersonation of Silvana, the Tetrarch's wife, was simply a masterpiece, in its details, as well as in the ensemble. Her psychological comprehension of the ill-fated heroine, her sober, and yet intensely dramatic style, made of her a feminine figure so admirable in its expressiveness as to remind us of Luca della Robbia's immortal bas-reliefs. As to her singing, suffice it to say that it was worthy of Claudia Muzio. We can find no better way of demonstrating our admiration."

NELSON EDDY

Nelson Eddy was soloist at the Hollywood Bowl under Sir Hamilton Harty early in August. Richard D. Saunders wrote of him in the Hollywood Citizen-News: "Nelson Eddy won his audience at once, and was recalled many times after each number by vehement and prolonged applause. He sang with fine musicianship and a voice of exceptionally beautiful quality. His resonant tones came cleanly through the full orchestral mass, in true pitch and ringing overtones. He appeared to have gained somewhat in resonance since his last concert appearance here, and if he continues as he undoubtedly will, he should become one of the great baritones of musical history."

Carl Bronson in the Los Angeles Herald and Express: "Nelson Eddy, the increasingly popular young baritone of film, concert and radio fame, was the guest soloist of the occasion, and it can be truthfully granted that he lifted himself up to a still higher line of artistry in the exhibition of an understanding of Wagner that was delightful."

ALTON JONES

Under the heading of "Pianist Proves Master in Juilliard Series," the New York World-Telegram reviewed the recent recital of Alton Jones at the Juilliard Summer School, New York:

"Appearing in the Juilliard summer school subscription series of recitals at the Juilliard Concert Hall, Alton Jones gave an absorbing account of himself in a representative program of piano music that extended from Haydn to Prokofieff. As sheer technician and as poetic interpreter Mr. Jones stands in the advance guard of American pianists. As in the past, he was yesterday the self-effacing artist, intent on doing justice to the music in hand and imposing upon it no arbitrary readings of his own. For the students in the audience the session was one of pleasure and instruction."

MARTHA HASKINS

Martha Haskins, soprano, recently gave a concert in Utica, N. Y., at the New Century Auditorium. Miss Haskins is a student of Maude Douglas Tweedy of New York. The Utica Daily Press said: "Miss Haskins sang with a musical quality, ranging with ease from full strong tones to bell-like notes in the upper registers. Those who heard her here last year noted a growing development of her voice and predicted a great future for the youthful soprano."

MARGARET HALSTEAD

Margaret Halstead, soprano of the Metropolitan Opera, recently was featured at the Chattanooga (Tenn.) May Festival. The Chattanooga News said of her: "Miss Halstead has a voice of rare sweetness and unusual range, with a richness and warmth of color not always found in a soprano. Her delicate pianissimos are a delight to hear, and they could be heard all over the vast auditorium, while her contrasting fortes are sung with ease, the fine shading being a noticeable feature of all her numbers." The same paper, the following day, spoke of Miss Halstead as a "superb artist," and declared that "her rich and exquisitely trained voice and her charm and dramatic ability thrilled her hearers anew each number."

AUDREY STEIN-WEISKOPF, five and a half years old, piano pupil of Irene Freimann of New York. Audrey received the Silver Medal and Theory Pin in the recent contests of the New York Music Education League. She has studied piano for two years. Audrey attends the Hunter Model School.

ROSE TENTONI

Rose Tentoni, American soprano and artist-pupil of Enrico Rosati, took the title rôle in the recent production of Aida at the Lewisohn Stadium. Henriette Weber, writing in the New York Evening Journal, reviewed her performance: "Rising to real heights of dramatic fire was Miss Tentoni who proved, as she did on a previous occasion, that she has all the makings for a great singing actress. She has a true dramatic sense and is able to use her beautiful voice as a means for projecting a musical characterization—something which only very few opera singers manage to do. Among her many moments of sheer beauty the outstanding achievement was her exquisite way with Aida's song of homesickness in the Nile Scene. I have never heard it better sung, and seldom as well."

Pitts Sanborn in the World-Telegram: "The freshness and beauty of her voice, the purity of her intonation and her fine musical instincts won their way with exacting listeners." The Herald Tribune: "Even the distracting distortions of the amplifiers could not altogether mar the admirable singing of Miss Tentoni. Her acting was unaffected and appealing." Danton Walker in the Daily News: "The surprise of the evening was Rose Tentoni's Aida. Local critics had recently acclaimed her as a pleasing lyric singer but no one was prepared to discover, as they did last night, that she is a potentially great artist—beautiful in voice, face and figure."

Enters Visits Greek Marionette Theatre

Angna Enters, American dancer, traveling in the Near East on a Guggenheim Fellowship, has visited the Shadow Theatre, a marionette show in Athens.

This theatre, while of Turkish origin, is the contemporary Greek mime theatre of the people. The performances take place out of doors at a coffee house in the neighborhood of the old Greek Dionysian Theatre. The people congregate here at night after dinner, and the performance lasts from ten to one.

The director and principal manipulator of the puppets not only designs and carves the figures, but devises the plot and lines, as well, assisted by his small children.

Hazel Heffner and Dorothy Knauss at Pocono Manor Inn

Hazel Heffner, contralto, and Dorothy Knauss, harpist, gave a joint recital recently at the Pocono Manor Inn, in the Pocono Mountains of Pennsylvania. Miss Heffner sang the Kashmiri Song from Indian Love Lyrics by Finden, Trees (Rasbach) and other numbers, to harp accompaniments by Miss Knauss. Miss Knauss included among her offerings Valse Caprice by Gabriel Verdalle and the Music Box by Franz Poenitz.

Lucia Chagnon Marries

Lucia Chagnon, one of the last voice pupils of the late Lilli Lehmann, was married on September 16 to Denis Raphael Brodeur of New York. The ceremony took place in St. Jean Baptiste Church, New York. The couple will reside in New York.

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Fall Engagements for Edward Johnson

Appearances in New York City are among the first engagements of the coming season for Edward Johnson. On October 9 he gives his first recital in several years at Town Hall, under the sponsorship of Christadora House. On November 15 he is to fulfill an engagement with the Haarlem Philharmonic as the tenor of the recently formed Metropolitan Quartet, whose other members are Grace Moore, Rose Bampton and Richard Bonelli. This group has been booked for a series of recitals in the United States and Canada, including dates in Newburgh, White Plains and Buffalo, N. Y.; Montreal, Toronto and Kitchener, Can.; Columbus, Dayton and Cincinnati, O.; Pittsburgh, Pa.; Louisville, Ky.; Minneapolis, Minn.; Omaha, Neb.; St. Louis, Mo.; Grand Rapids, Mich.; New York City; Hartford, Conn., and Washington, D. C. Mr. Johnson is to give another solo recital in Milton, Mass., at the end of the quartet tour. This schedule precedes the tenor's regular season with the Metropolitan Opera.

Following the recently conferred degree of Doctor of Music by the University of Toronto in honor and appreciation of the foundational work established by Mr. Johnson in Canada, another honor is being bestowed on him, in the form of a portrait painting which will be a permanent memorial to be hung in the Collegiate Vocational Institute Auditorium of Guelph, where the artist was once a student. Mr. Johnson is now in Canada, sitting for the portrait which is being painted by the celebrated Toronto artist R. Wyly Grier. There are now six paintings of the tenor, two by Karl Godwin, whose portrait as Peter Ibbetson has won prominence through a series of exhibits in Canada and the United States, and two by Mme. Shoumatoff.

Brailowsky's Mexican Tour

Brailowsky has returned to his villa in Lausanne, Switzerland, from a tour in Mexico where he played fifteen concerts in Mexico City alone—ten recitals and five orchestral appearances under the direction of José Iturbi. As each of the ten recitals had an entirely different program, the scope of music covered was extraordinarily large. Instead of accepting offers of summer engagements in France and Holland and additional ones in Mexico, Brailowsky is resting at his villa. He will open his season in October in Switzerland. In Zürich, he plays the Chopin E minor concerto with the Tonhalle Orchestra, under Volkmar Andreae; in Lausanne and Geneva, he will offer the

THOMAS RICHNER,

artist-pupil of Harold Morris, is giving a series of piano programs over Station WOR. He was heard on July 10, 17 and 24, and on August 4 played two Chopin numbers, the fantasy in F minor and the étude in F. Previous broadcasts included works of Bach, Scarlatti, Beethoven, Chopin, Toch and Ravel.

Schumann concerto under Ernest Ansermet. Then follows a tour of the principal cities of Central Europe, with orchestral appearances at Prague (Czech Philharmonic), playing the Mozart A major concerto and Liszt Totentanz, and at Budapest. Recitals are also to be given in Vienna, Prague and Budapest. In the first half of December Brailowsky plays in Holland, and in January again tours Italy. This is to be followed by an important tour of the Orient, including such countries as Egypt and Palestine. After that, a tour of Spain, and in between Brailowsky's annual recital in Paris (Champs Elysées Theatre), orchestral appearances in Paris and concerts in France and Belgium.

Concert in Memory of John Prindle Scott

McDonough, N. Y.—A program was given here on August 23 in the Town Hall, honoring John Prindle Scott, American composer, who spent many summers in this vicinity at his home, The Scottage. The Community Concerts which he planned were a vital and interesting part of the summer life in McDonough for many years. This year's memorial concert was sponsored by Mrs. Allene K. Bixby, a musician of Binghamton and a friend of Mr. Scott. All the numbers on the program were of Mr. Scott's own composition, and one of his poems, The Hills of McDonough, was read by Prof. Linn Brown. Solos and quartet numbers were included in the list presented, and were sung by prominent vocalists. A large attendance marked the event. R. P.

Frances McCollin to Continue Philadelphia Orchestra Talks

Frances McCollin will continue her two series of Philadelphia Orchestra Talks during the season of 1934-5. In these talks, which are given under musical and social patronage in Philadelphia, Miss McCollin analyzes the compositions to be played by the Philadelphia Orchestra each week, illustrating them at the piano. The talks this winter include the illustrated analysis of the operas to be performed. They are held at Miss McCollin's studio on Thursday afternoons, commencing October 4, and in the Red Room of the Bellevue-Stratford on Fridays, commencing October 5, before the afternoon concerts.

Cremona String Quartet Plays

The Cremona String Quartet inaugurated its second season with a series of summer concerts at Woodstock, Vt., in the barn of Mrs. Kathleen W. Kent. The personnel of the quartet remains as heretofore—Edwin Ideler, first violin; Fay Bricken, second violin; Alan Carter, viola; Carlo Piscitello, cello.

Ernest Carter's string quartet in G major was a feature on August 17, when the composer was present. Schubert's quintet for strings completed the program.

Myra Hess Has Early Season

Myra Hess is spending a holiday in Suffolk, England, combining preparation of her concert programs for the coming season with such recreation as tennis, motoring and sea bathing. About September 24 the English pianist returned to London. Early last month she played at the Three Choir Festival in Gloucester. On September 26 and 28 and October 4 she was featured at the Promenade Concerts in London.

Stuart Ross Becomes Director of Ars Musica Guild

The Ars Musica Guild of Flushing, N. Y., has engaged Stuart Ross, pianist, accompanist, coach and conductor, as musical director and conductor for the 1934-35 season. Mr. Ross, accompanist to Rosa Ponselle for the past eleven years, has coached the Knickerbocker and International Singers' male quartets and has developed many radio and concert artists. He was conductor with the Hinshaw Opera Company and has just completed his third season as assistant conductor of the Steel Pier Opera Company in Atlantic City. He also heads the piano department of the Emma Willard School, Troy, N. Y.

The Ars Musica Guild aims to encourage the talent of young musicians. Limiting its personnel to young people, the guild has grown to a recognized place among Long Island's musical groups. Features of the guild are the annual competition for original choral compositions (this year won by H. Merrills Lewis), the scholarship awarded by Corleen Wells, classes for those deficient in sight reading, discussions of pertinent musical subjects, and social activities. The guild is creating a new position of assistant conductor solely to give a young musican the opportunity of training as choral conductor. The guild will be glad to interview those interested in this position. Inquiries may be addressed to the Ars Musica Guild, P. O. B. 253, Flushing, N. Y.

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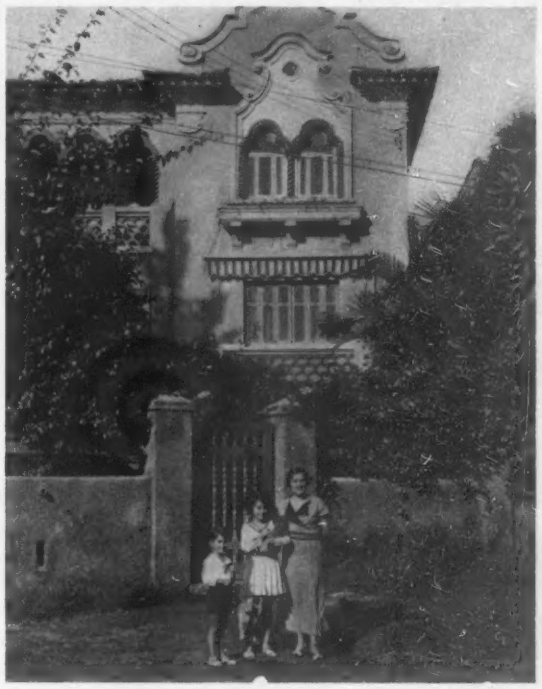
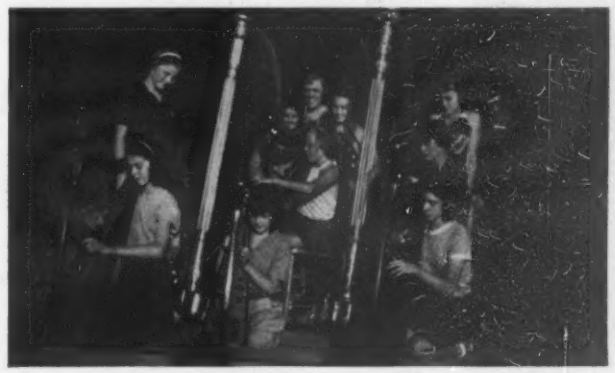
VERNA CAREGA-CASE and BERTA GERSTER-GARDINI (center) with ALICIA FLAGER,
president of the Physical Culture Clubs of New York, at the recent annual Physical Culture Convention in Dansville, N. Y. At the invitation of Bernarr MacFadden, Mme. Gerster-Gardini gave lecture-recitals during the convention. Her methods were illustrated by the singing of her two artist-pupils, Miss Carega-Case and Charles Sorce.

ALBERT STOESSEL and ARNOLD SCHÖNBERG, on the steps of Norton Memorial Hall, Chautauqua, N. Y., where Mr. Stoessel is musical director. (Photo by Harold Wagner.)

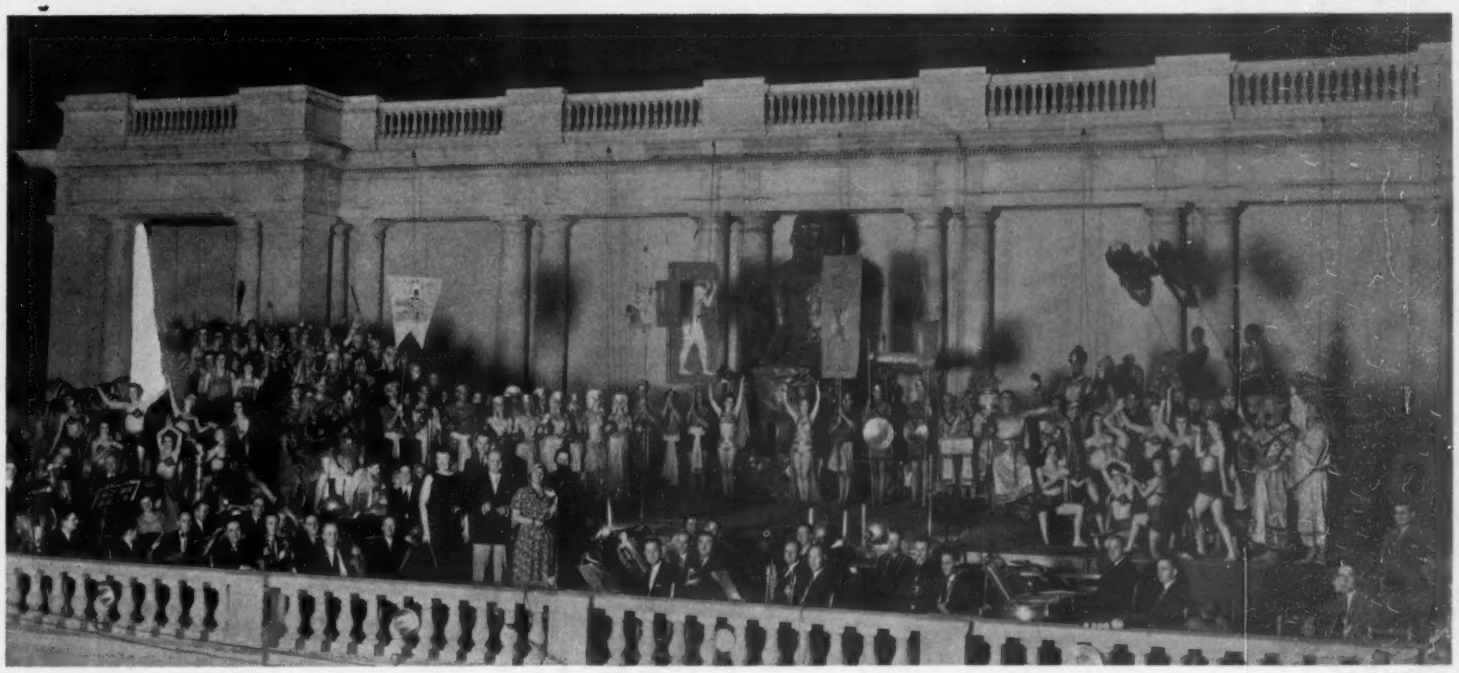


GUIOMAR NOVAES
with her two children at her home in Sao Paulo, Brazil. The pianist opens her American tour early in January. (Photo by Guilutz.)

THE SITTIG TRIO with their dogs, Buff and Chinnie. This snapshot was taken at the summer home of the trio in the Poconos. On August 15 they gave a concert for the American Red Cross at Twilight Park in the Catskills, and on August 22 were heard in a program at Northeast Harbor, Me. After ten days in Maine, they returned to Stroudsburg, Pa.



MILDRED DILLING,
harpist, with a group of her pupils. Miss Dilling has concluded her summer class which she held during July and August at Pathfinder's Lodge, Cooperstown, N. Y. She had ten students, and her ensemble of seven harps was prominent in a production of Lohengrin on August 11. During May, June, July and August, Miss Dilling broadcast every Sunday a series of recitals over the NBC network.



FINALE FROM THE SECOND ACT OF AIDA,
produced recently in Denver, Colo., by Florence Lamont Hinman, director of the Denver Civic Summer Opera Company and of the Lamont School of Music, Denver. The Verdi opera was presented during the Summer Festival of Grand Opera which Mrs. Hinman organized and which was sponsored by the Denver Post.

(See Inside Front Cover for Additional News Pictures)

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Weekly Review of the World's Music

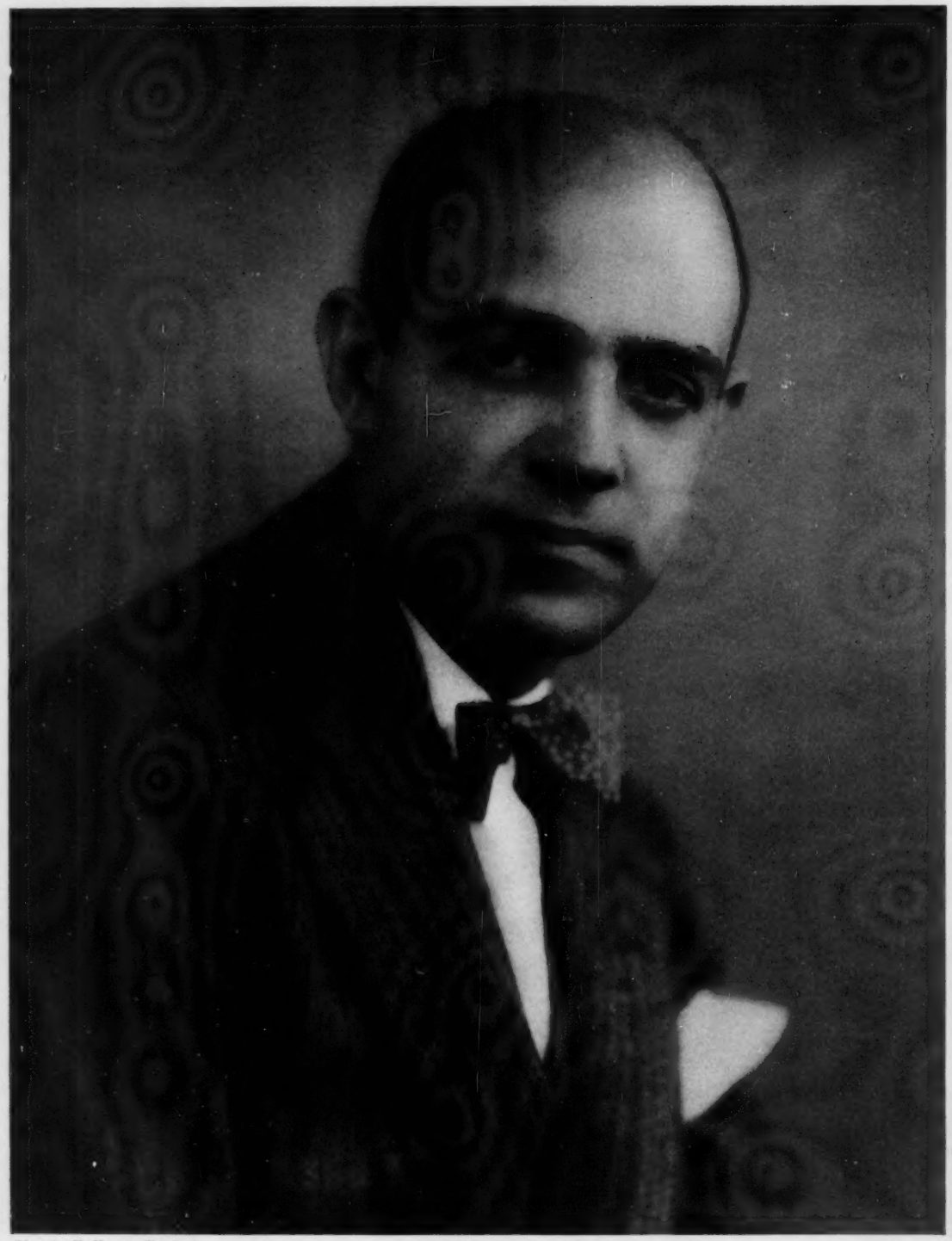

Photo by H. Hewett, Cleveland

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